

昆  
書  
匯

P. RYCKMANS  
SU RENSHAN

Translated from the French  
by  
Angharad Pimpaneau

*Pierre Ryckmans*

THE LIFE AND WORK OF  
SU RENSHAN

REBEL, PAINTER & MADMAN

1814-1849?

BOOK III

Translated from the French  
by  
Angharad Pimpaneau

CENTRE DE PUBLICATION DE L'U.E.R.  
EXTRÊME-ORIENT—ASIE DU SUD-EST  
DE L'UNIVERSITÉ DE PARIS

Paris—Hong Kong, 1970



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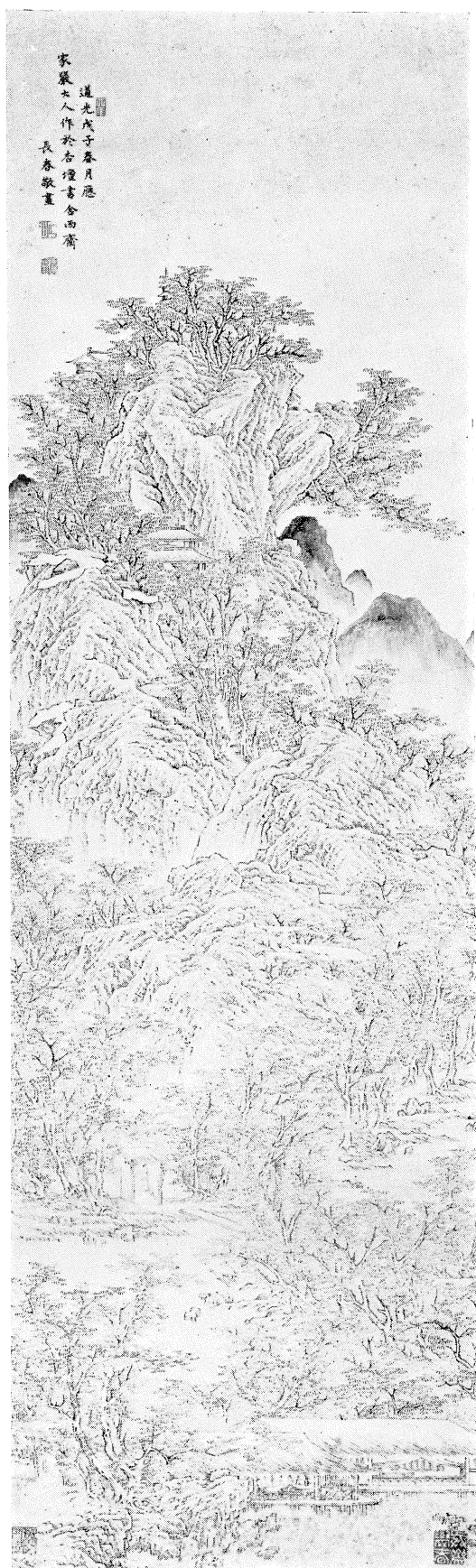
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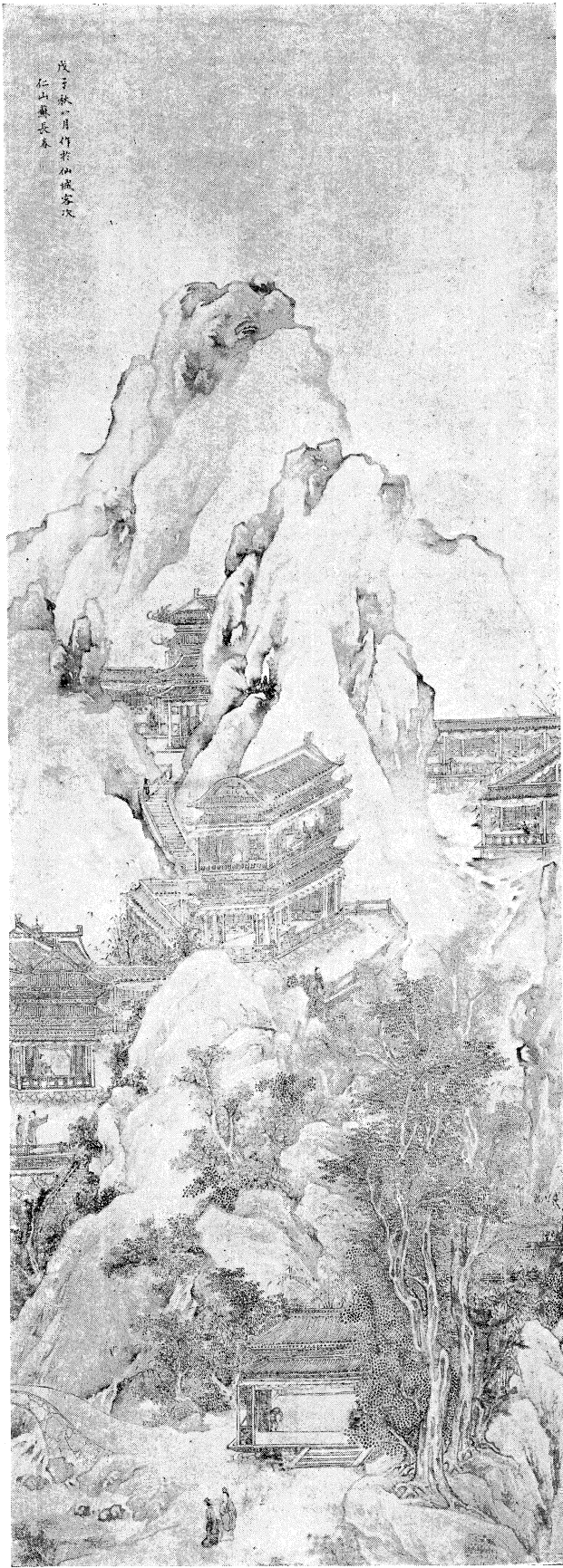
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## PAINTINGS









敬少亭將軍瀝於仙城客次時癸巳五月中漸上自以廬

鴻貞三兄先生大人雅囑聊書之爰非敢云求其也

仁山蘇長春畫并識



童子言師採藥去只在此山中  
不知處

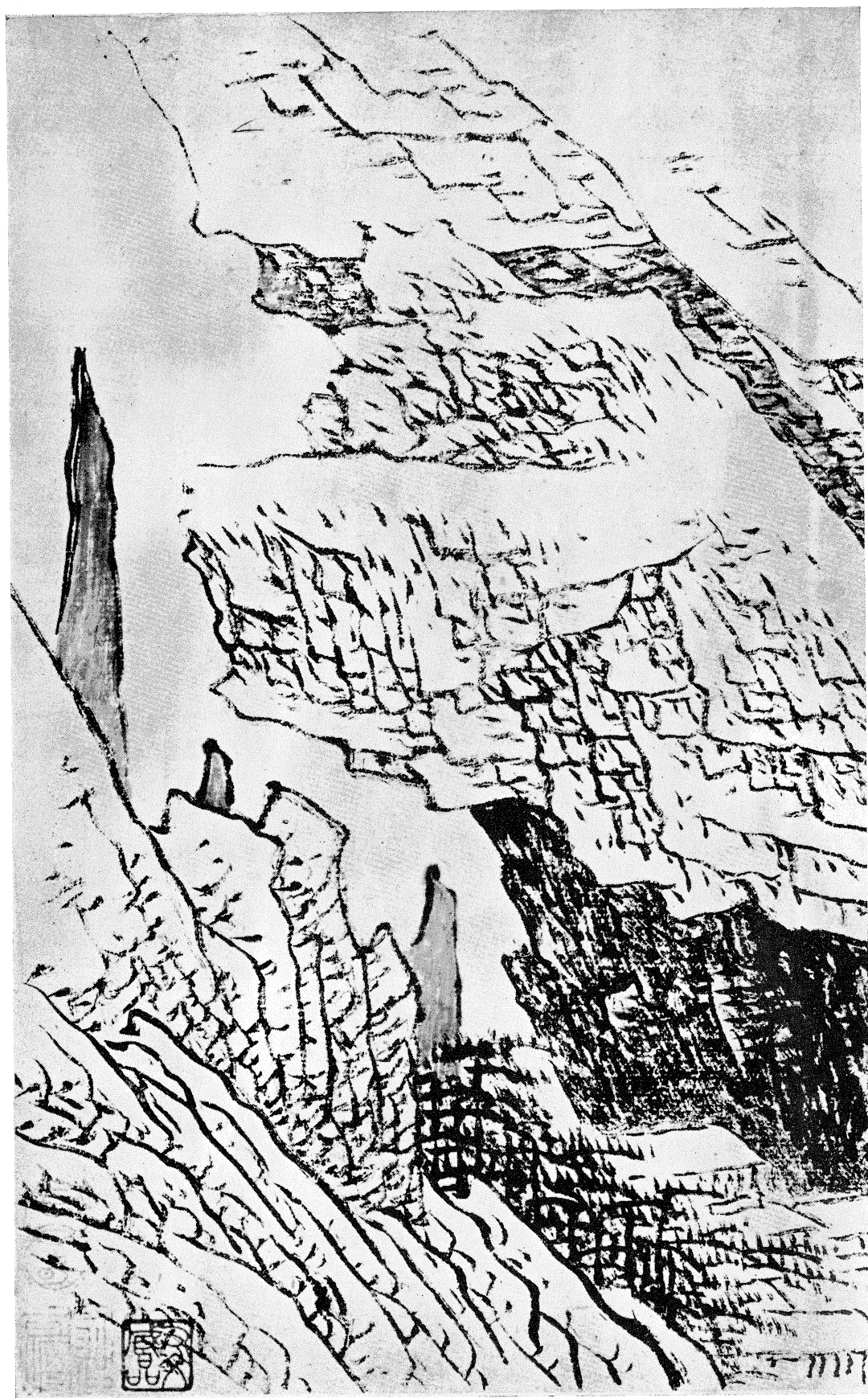
當道光三十年歲次庚子季夏上浣五日臨於汾江書屋

三

































子真不如鍾子真如合之友也書之  
善也蓋其上也開之佳尤為善焉  
古非晚近所及余是以學之厭也

此畫道法自然妙不可言  
而說者乃不悟其理中  
即如子真神會之類  
亦非晚近所及余是以學之厭也  
名山長壽



歸西林十子圖

神農 軒轅 岐伯 馬師  
少師 少俞 俞跗 容  
雷公 鬼臾區  
伯高 巫彭  
桐君 萬洪  
鮑姑

金

石寺子孫流傳  
為十子圖

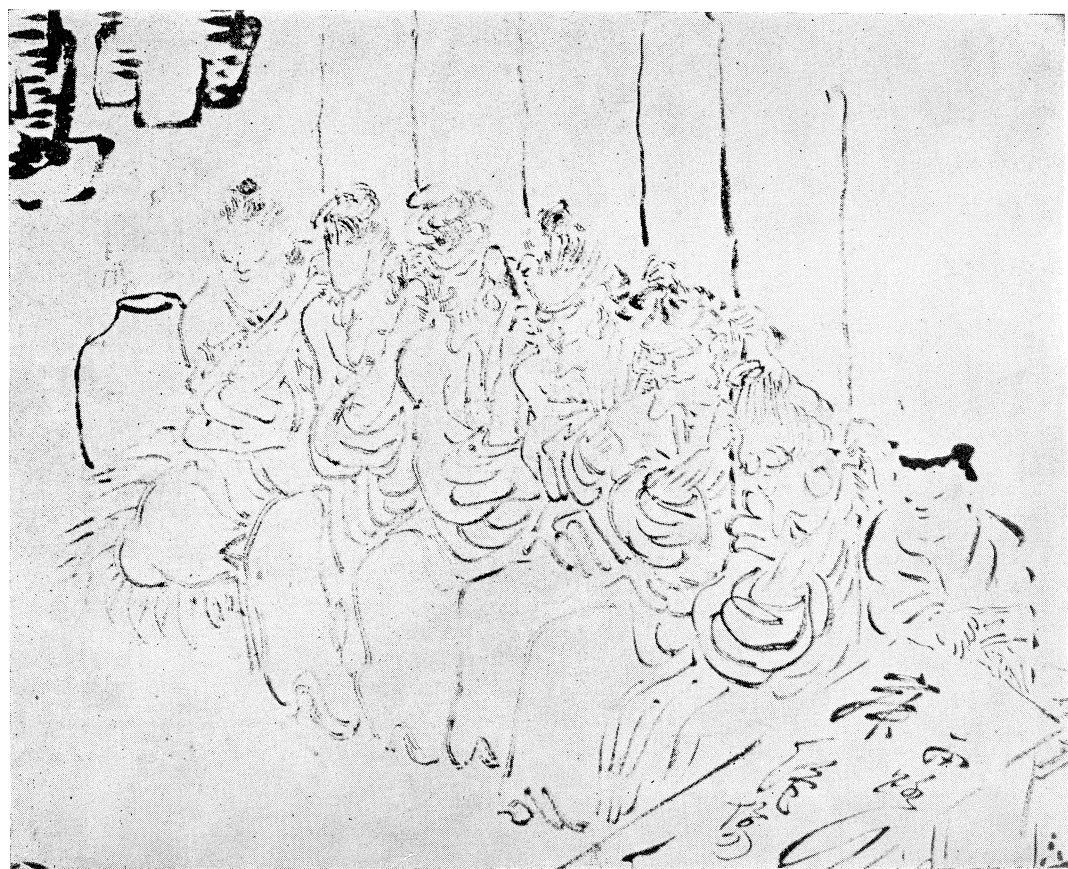


入夢迷年  
勝此稽古  
居今何足  
道不遇  
門生  
金



楊柳陰濃夏日遲柳邊高館薄平池  
 皓翁初金粟清早未次翫風暈日其未  
 丙午初德臨於鯉鯉紅鮑水榭山書志賦為  
 五六如更曰音生平任詩或出韻今君佳字過入  
 音乎五更曰公似不知音哉似又識字  
 六如大更曰山亦大更金相遇於山林云







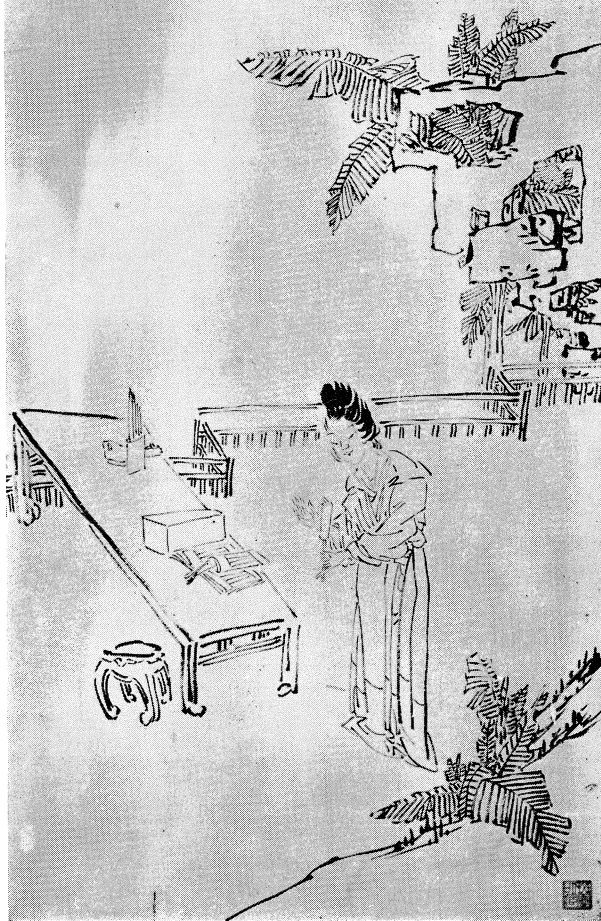






孝莊曰契敬明傷陋推矣夫誰人共首出  
庶民者也舜不能出於瞽瞍之一物而受命天  
以替宗姬昌不能出於太姬之一物而出而養  
散風之南而亡國祚舜與昌之陋契失病之也  
虞舜替宗姬昌亡國祚以何耶之推稱也耶  
孝莊書

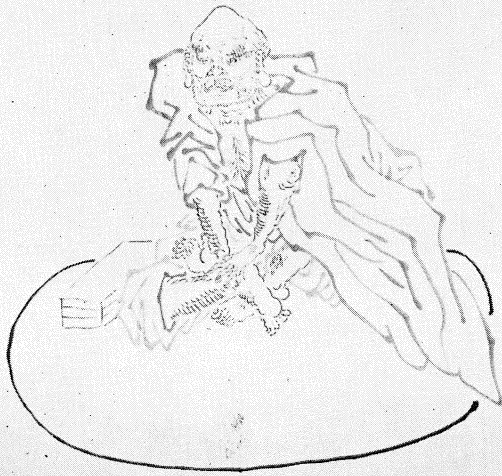
漢濟公非不知儒之涵養果未亡園之初者但  
緣三尺劍不能辨盜跖與盜正合傳以注情  
狂者以亡之辭自守亦色色不替則庶幾皆  
劍俠知以離不悅心策而意出期生故  
以自事不辱以成奉紹叔太公一曰秦楚  
一曰漢月表一曰級羽衣一曰漢楚無雙  
漢亦多秦漢意亦未盡詳安在漢多楚  
第安在楚多漢於秦楚漢於楚劍俠或於秦







有父母成其性父生性脩性知天  
 脩其性命大踐形君子俟命未  
 能洞達先求古書讀日累月星  
 精是千古數訓而畜人良師有  
 在肯定冰凝不志爰有壯夫自  
 比古惡在世遠一宮出世於此蒙  
 求覽悟以何如陽明知能一以良  
 辭白沙天理百靜殊實為名  
 躍者亦著茲二宗宗旨皆之所  
 資佛堂曰大仙壽叔躬所習然學隅



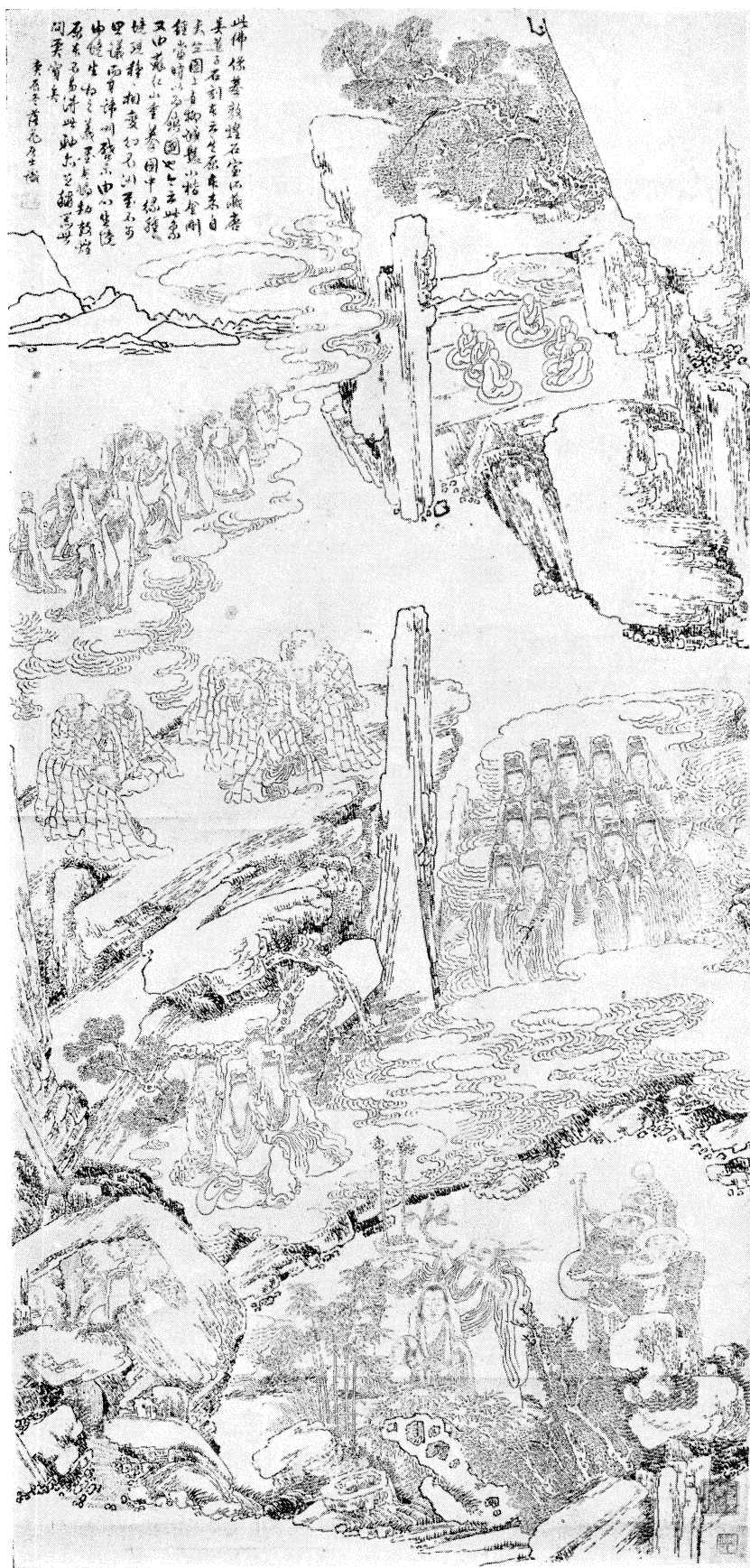
白沙先生

五斗五緯牽牛織女圖

魚溪  
可繪

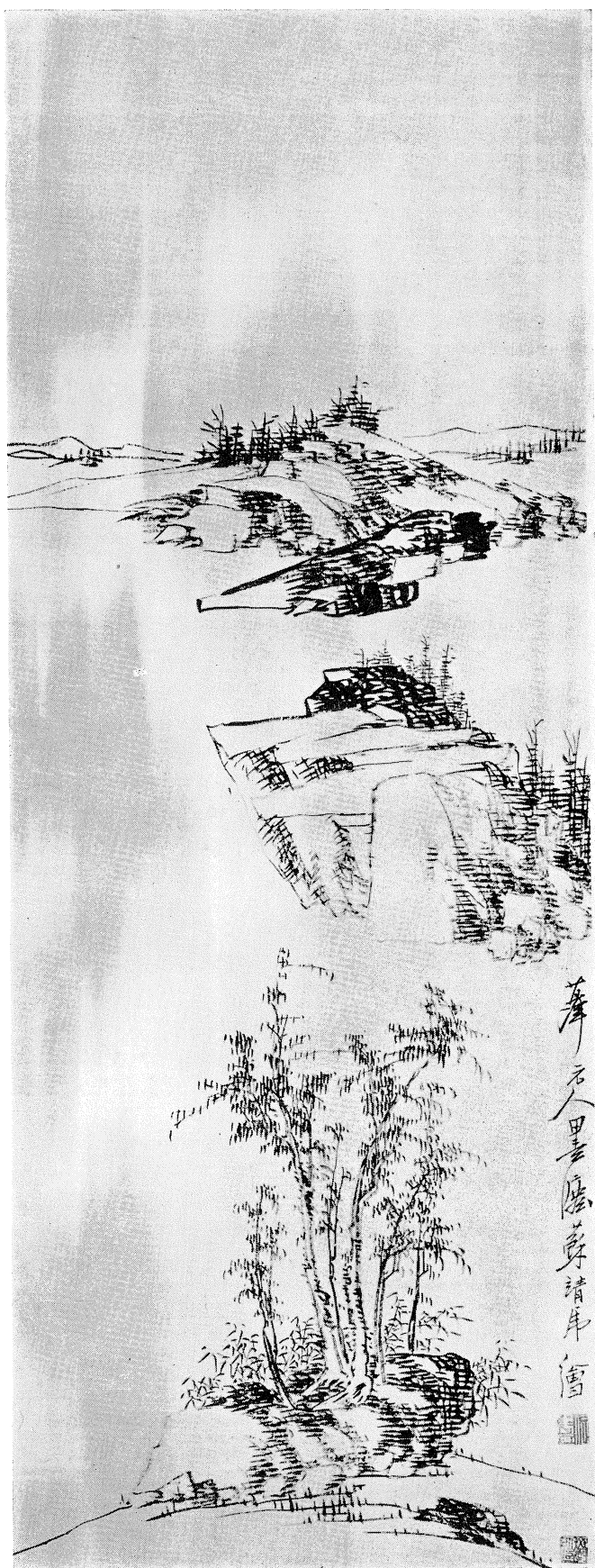


二十六年十二月七日之夕十里頂禮







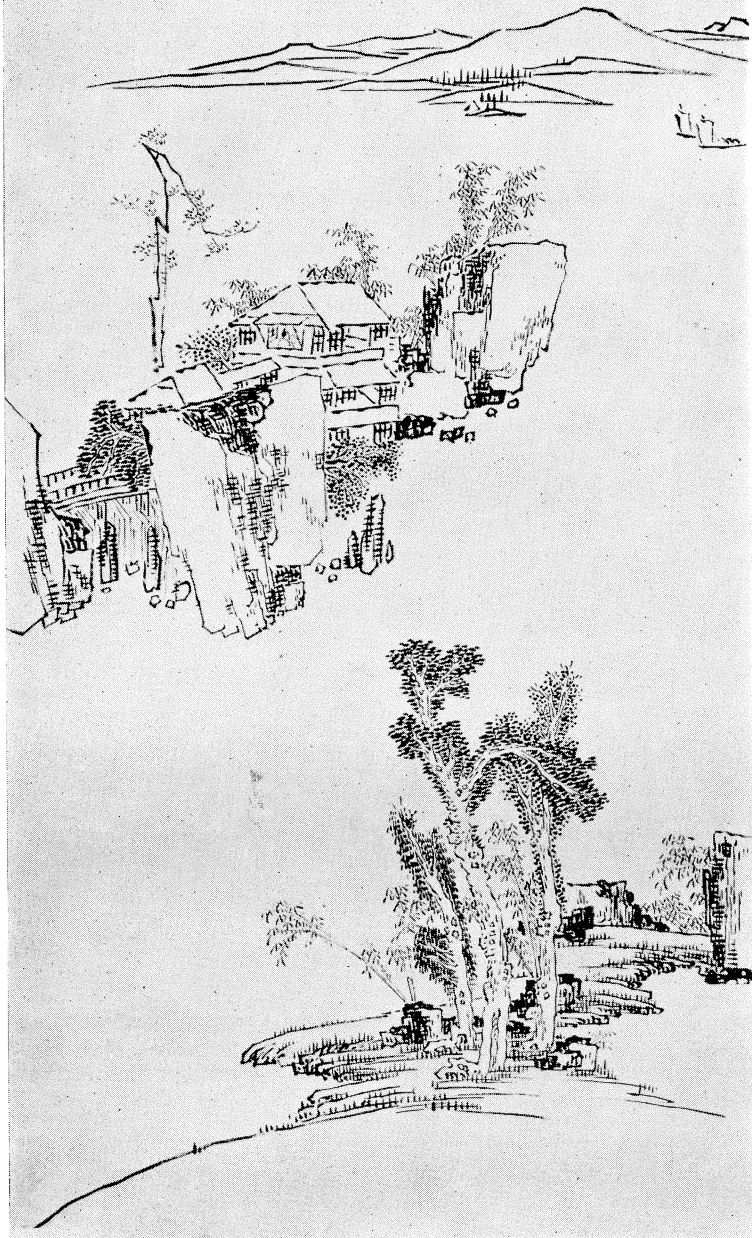






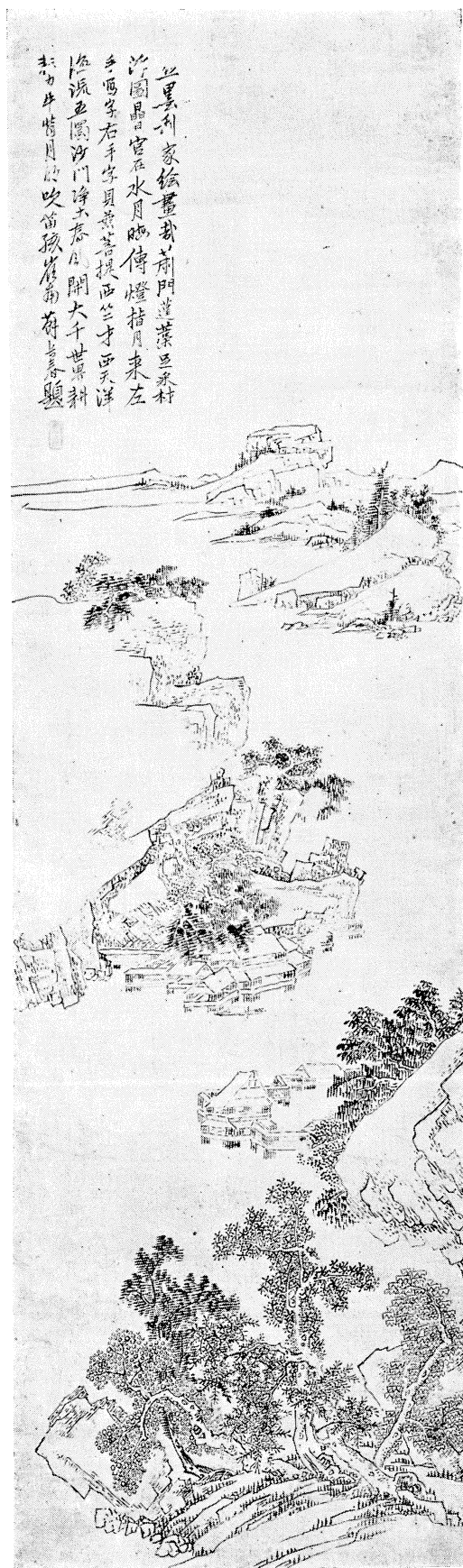
轉全碑刻原擲藏宗府  
 小篆書宗府與夏承石篆  
 諸帖頗殊夏承石見古篆遺意  
 故晉人謂能轉拔縱橫而西徽  
 近方知古拙而已清新敏越平易  
 近人乃在舊金故地燈陳列良  
 呈鑑摹古範修然非道人間項  
 我此漢人上與秦代下及魏書曆  
 久並光神與古會縣原於篆豈  
 弗秋耶秦以體列在小學字錄之  
 言其隔相生共原擲法石鼓之  
 張傳不已為會稽嶧山所祖述既  
 於秦丞相李斯能刻字古以鑄  
 原仁鐵鑄篆篆玉古字不轉左  
 仍同碑石金石既辨淺洞損殊故  
 水府龍王取去秦南良有然既足  
 故篆古於縣太篆古於小篆而蒼  
 獨又更古於篆獨而視史  
 福史補尚未逮夏承石而視於  
 龜文鳥迹耶

山歌并書





延望白雪  
 仲朝暮微  
 若素紅今  
 明月時東  
 方既白賦  
 初就修竹  
 齋中  
 寫幾枝  
 題畫  
 蘇長卷葉





醫研菴莊嚴寺兩祇園圖

古人於雲頭雨點荷葉燕巢猶多戲  
象形取材於龍虎龜鳥蛇蜂蝶蟻  
用鈎金石雕像然如畫信堪謂  
三為畫事此係後居顏而樂五天

長卷圖

此卷龍虎山莊嚴寺兩祇園圖  
畫於石上其筆墨之妙不可言  
也

作一重山水於艾骨紋并用小斧劈且復具牛毛馬牙之法更於  
泉落水極處備極咫尺反粘腰能事猶永字八法毫穎  
瞭如豈非向匡唐面目代寫真一節五歷不問誰何置矣

# 雙軒卷莊嚴寺兩祇園圖

古於雲頭而點荷葉亂柴猶言  
 象形取材於龍鳳龜鳥蚪蛟鵲耳  
 用銘金石室雕儼然如畫信溫謂  
 之為雲書與信信蒼顏而參立天

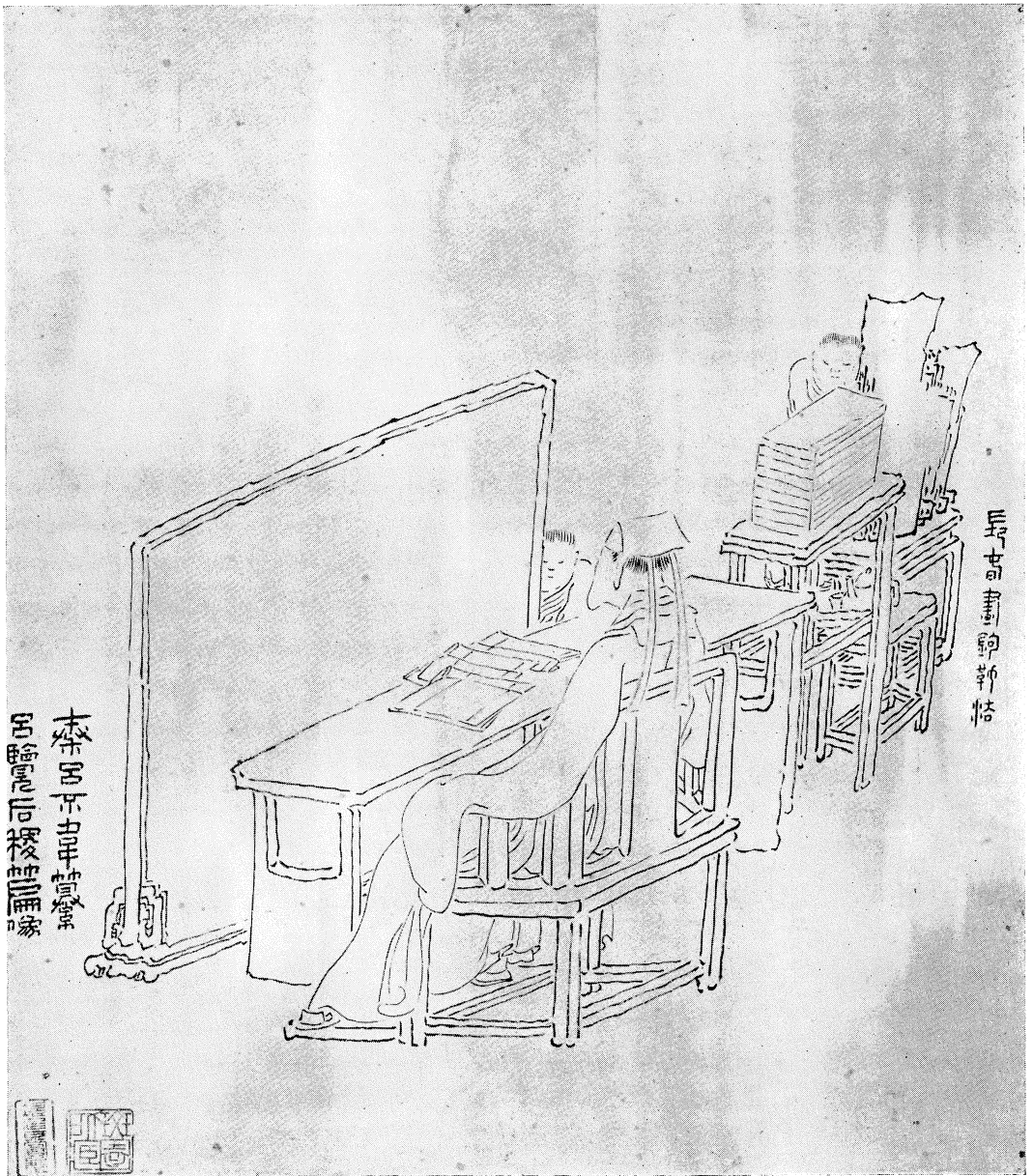


作車  
 泉落  
 瞭如



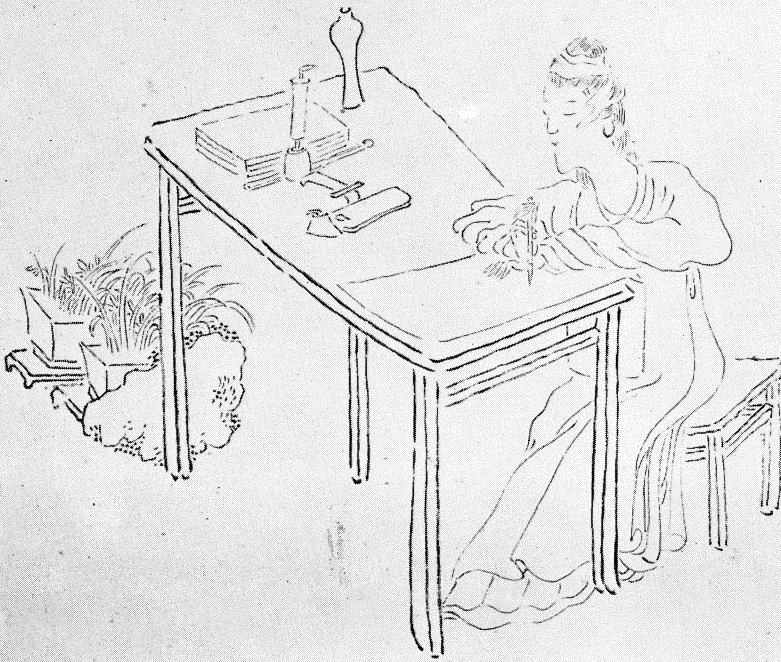


溪龍獻手轉石興  
 東溪繪於詔蜀高  
 銷歸石畫傳世也



# 唐莊寧像

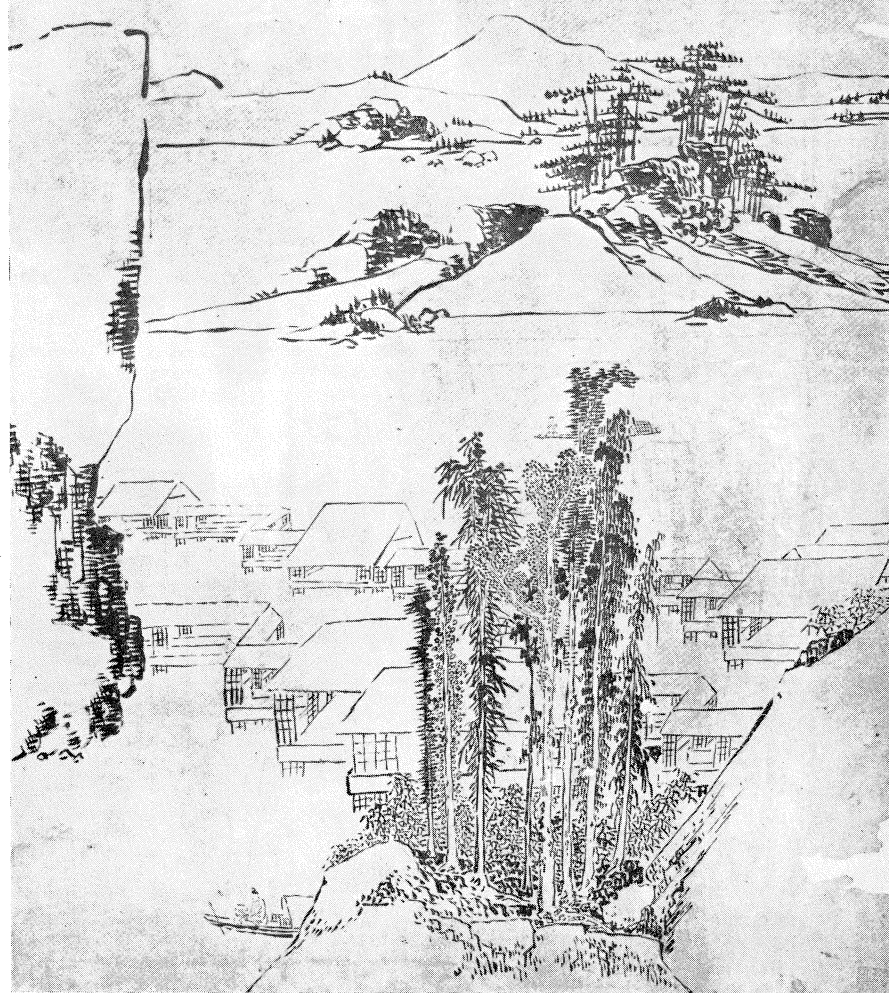
莊寧字清卿唐顯慶間嘗書三藏法師所譯之般若經小楷  
師辨玄奘亦唐代人也 嶺南菩提尊者長壽畫并跋年三十







伏義曰民中乎而民危懼於是故  
 牧民於眼前見即應地於眼前不見  
 之為純吏師長當警愚望慮而遠以  
 祥和治中外忠信昭操履使老稚可循  
 終始不問平坦輟昭而人我並激望  
 著次以言出其各成其道判乎異局者  
 大器水焉可月陸焉可較無相查喻水  
 陸均濟非夕元月汪事非滬無日遠  
 能才無日軒異非能無目是洞萬類  
 不為經緯可濟眾木小大之器迺淺  
 五計三體原動永靜凡可目仰觀其大  
 腑察其遠非次家出吾可數六國出典  
 可該是故莊周曰人但有有用出莫知无  
 用出用顯乎身曰亦有能為而不為者也



商略 吳若華鍾文貞鼎足於桐城顏士春  
後詎不可謂王唐歸胡耶惜可儀奇文未共  
欣哉真令宜興作者而有竟山履祥之嘆也余  
於陳巖孝經尚宮論語未嘗不善其繼於惠班七  
誠韋美乎存文述訓也韓柳蘇曾之材尚苦  
弊滅道邪無顛倒夢想豈因受想行識  
而有也聲有味觸法或漆園以化獎為偏枯信  
矣江南首登賢書唐寅以西廂標題制義子長  
曰雖不能至然心向往之惟仙人不還乃清移海水  
汨沒耶 嶺南蘇長春撰歲在己酉月表以享

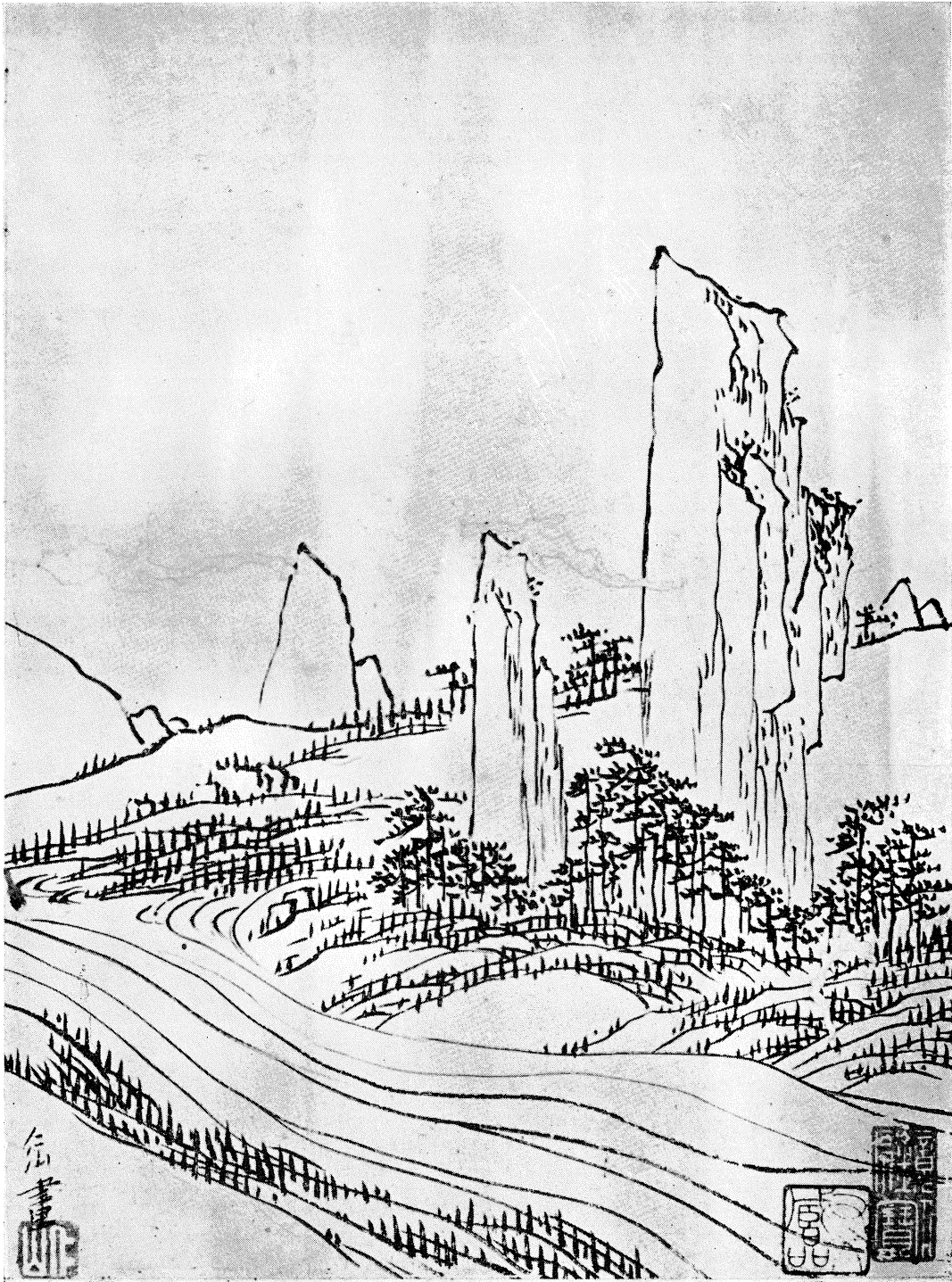
名山曰儒之為類等於雲之在空一物生於易之下繫異夫大人且臨故不識龍馬虎犧五穀周粟及其長也困於列國  
諸侯火於秦燬焉於漢不安於唐陷溺於宋杖於明太祖擲於復社儒之為類所辱已甚又安能假天子命  
以辱民哉六藝之文殺人殺物齊魯之會載在春秋一不載載在戴記開地獄之門戶而成稱於盜跖盜跖也

鏡孔昭齋裝璜

識於順德縣內

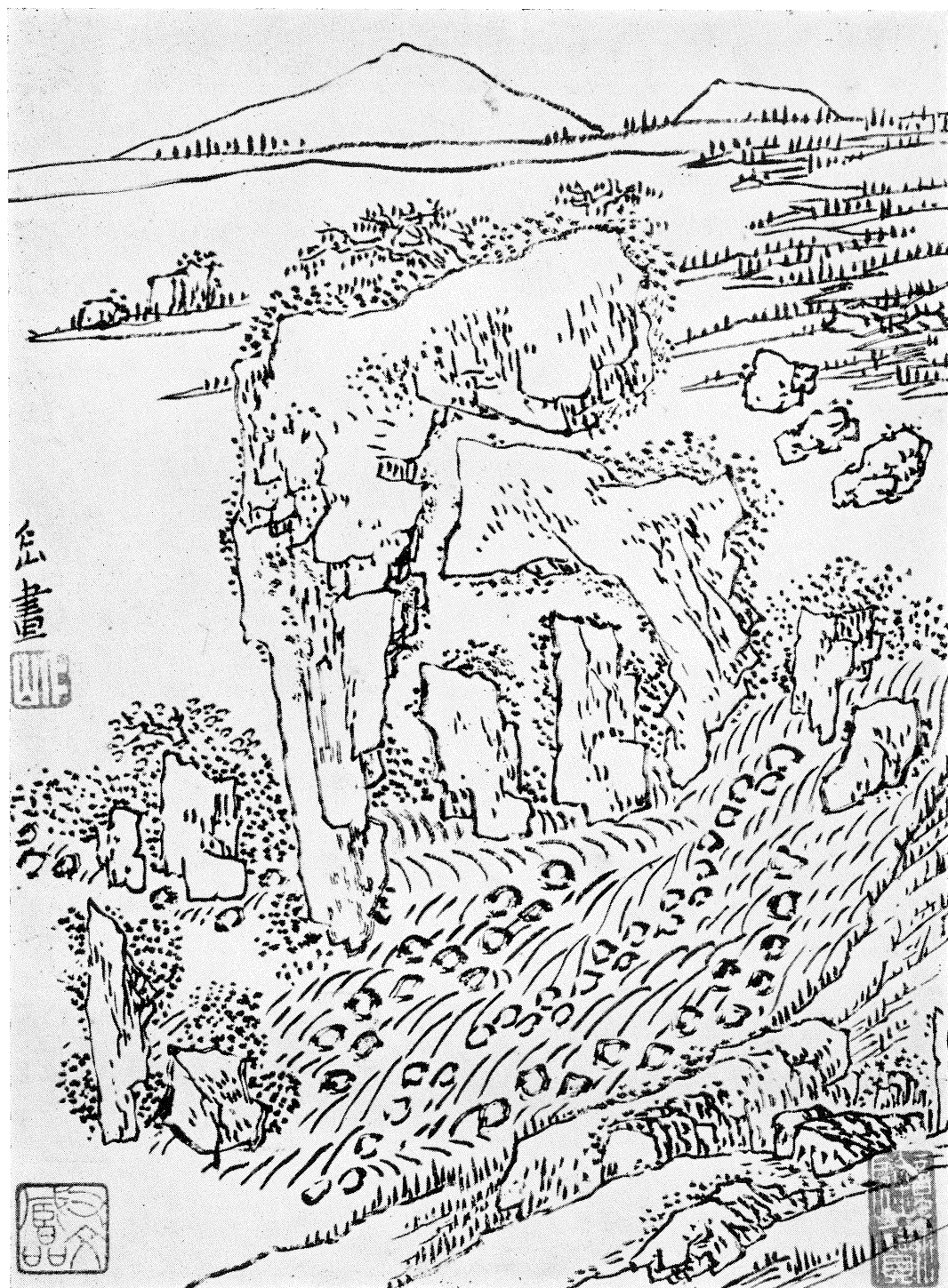
畫臨子思訓













## DOCUMENTS

公皇村兄辱書時年九月秋九月不浣日也



胸有不平情歎歎豪俠氣事功豈不成悲傷  
 父母意哀隆托末技夙夜不能已家國志未忘身  
 謁亂徒望視撥亂圖治才得賢貴及時獨望  
 三自及重周韓責已合乎古人道兵刑先錯  
 之衣食足民生禮樂乃興矣詐徒辜文章  
 惻怛惟後知狂獫未協中

尚典細原

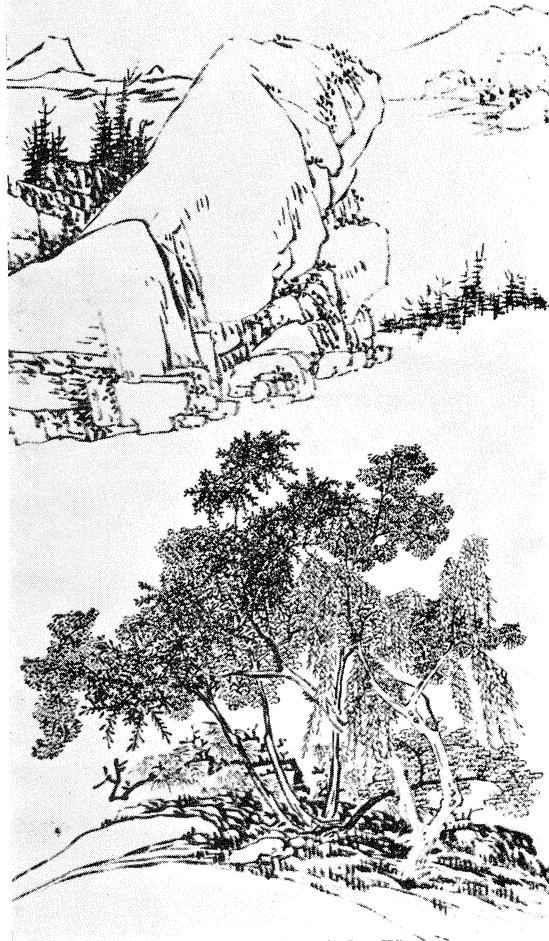
異哉生非輕置務使後人視是以觀青史

備見經濟意忠以其人言恕以許人志荒瘼已多

年秋風生庭樹今日感秋風歲寒先屈指

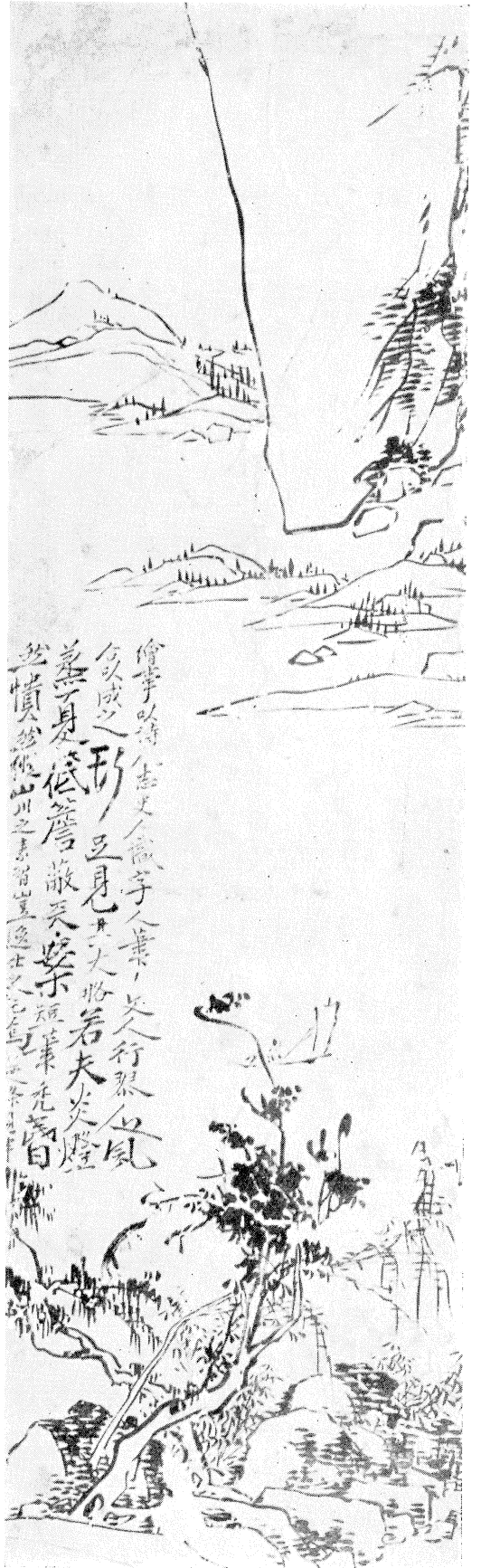
司馬光先廟見後成婦程願以為未成婦次日見廟見  
仲尼以為天之嗣視朱意以為受命家故於神祀較司公以  
為政開明義永以親或謂合意休養以為陰陽恩象渾、否  
泰既生、數華、以馬用御指在報公手柑去辭吊得札札貢  
札札事、實、形、之、嗣、南、海、嘉、俗、以、為、凝、騎、為、樂、以、為、至、出  
立為達、之、不、知、以、為、之、未、林、則、徐、以、為、火、滅、儲、容、隱、說、恭、其、余  
則、壽、世、同、富、錢、流、既、滿、漫、有、外、治、無、內、職、而、繁、洋、若、忌、其、燭、好、難  
變、洞、見、報、謝、家、亦、為、各、種、經、文、有、情、無、事、各、各、之、內、存、而、不、論、皆、論、之  
六、合、外、論、而、不、識、者、議、之、故、皆、按、其、詞、擬、真、事、而、其、有、據、周、濂  
溪、以、思、池、為、太、極、卦、以、依、互、為、天、地、張、子、序、以、為、其、觀、此、中、最、曾  
龜、以、此、止、至、音、孟、輅、以、為、駭、形、未、後、以、為、中、甫、宿、房、中、街、而、維、席  
詞、男、女、之、夢、登、聲、也、子、獨、以、為、滿、化、鳳、字、漸、夫、和、而、不、必  
清、海、省、福、留、星、之、郭、書、無、帶、額、升、登、恭、是、為、原、事、實、誤

題  
桐  
書  
院  
孤  
藏





親之為先務而後及於物之可生也故謂之為人而能如此  
 得生物之心者故君子之道由一身以至家族由家族以至邦  
 國務盡其心故曰天下微以已微思之則由也此為根本也  
 必百世也 余廿解玩嗜古一經序述故書遺文有以像其文苑史民種人  
 曰一披卷袖快今因字族等不承 理其情明以遂志而終無有不  
 寐財用傷生所不道脩政者必公之天下故聖人脩己理物不苟於一毫而私於已願  
 道不捨志 仁祀



繪事時志文人畫字人畫文人行聚風  
 今成之形 豆見其大略若夫炎燈  
 蒸之見低簷蔽矣察 短策先自  
 然憤然然山川之景習豈逸士之志

榕門之於立遺規也其意之於  
 注張也午亭之不探古文而  
 仲僕心之術述儒先之文至  
 於剽傳漢史也其意之於  
 於書與文義也其意之於  
 也王能川其意盡外域佛家下里柳史  
 即人之清談高士集一月而自名  
 了即其意也其意也其意也其意也  
 本錦匠守其意也其意也其意也其意也  
 燈檠隨其意也其意也其意也其意也

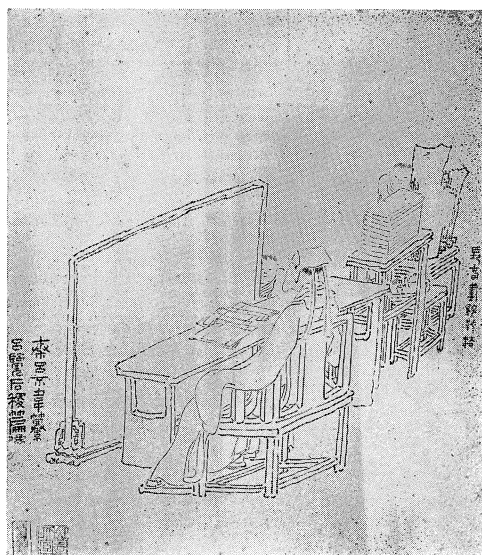


## 王摩詰

摩詰生平。詩名冠代。復工草隸。善面思入神品。至山水平遠。雲根石色。皆天機所到。學者不及。性好佛。妻不娶。隱居三十年。嘗蔬食飯僧。齋中布經案。退朝後。焚香默坐。屏絕塵累。後表朝川弟為寺。蓋于其西。



66



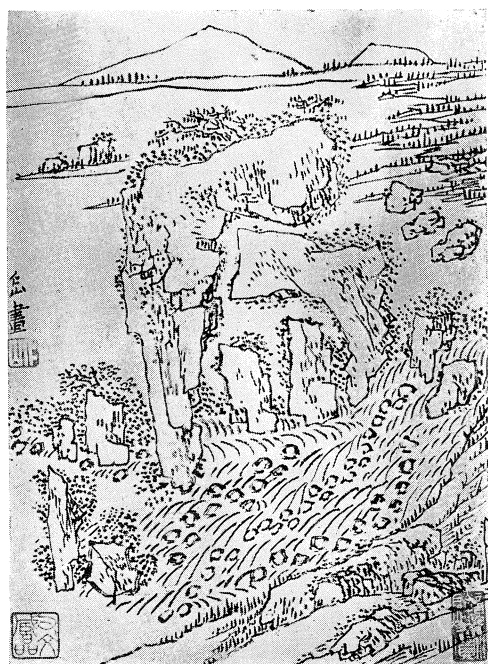
67

靈  
叔  
都

新都嘗著釋疾五悲等文。五悲者。已有親遭患遠難。已尚儒遭世尚法。已好清淨遭時號悖。已有病遭上封禪。已有才遭疾不用。頗有騷人之風。甚為文士稱重。



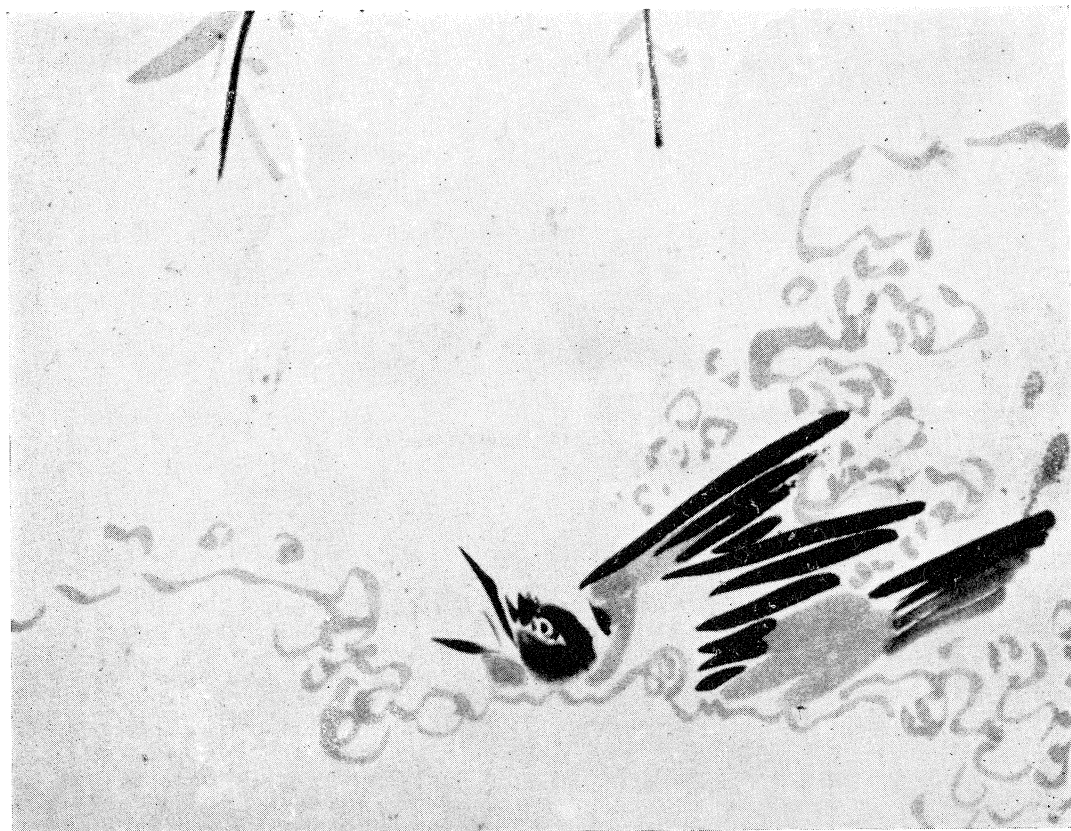
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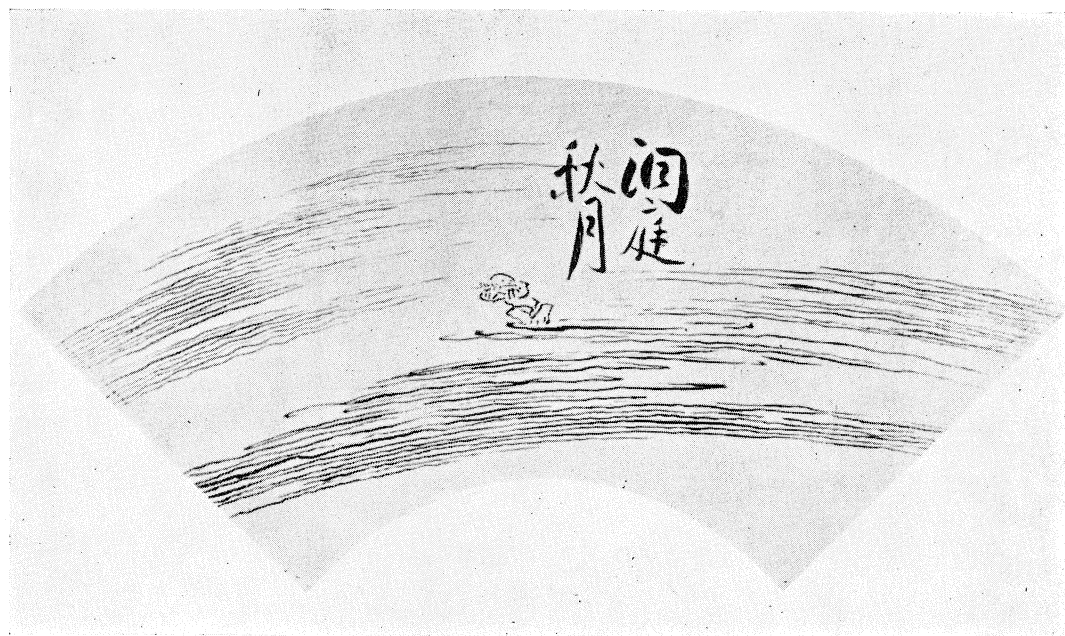


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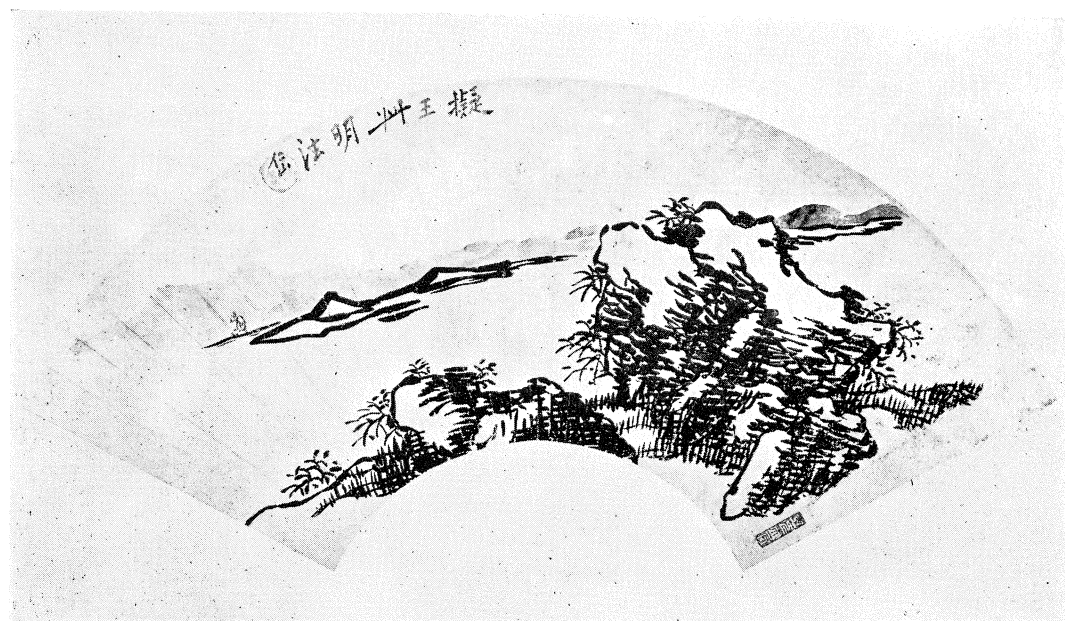


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78



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83





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89



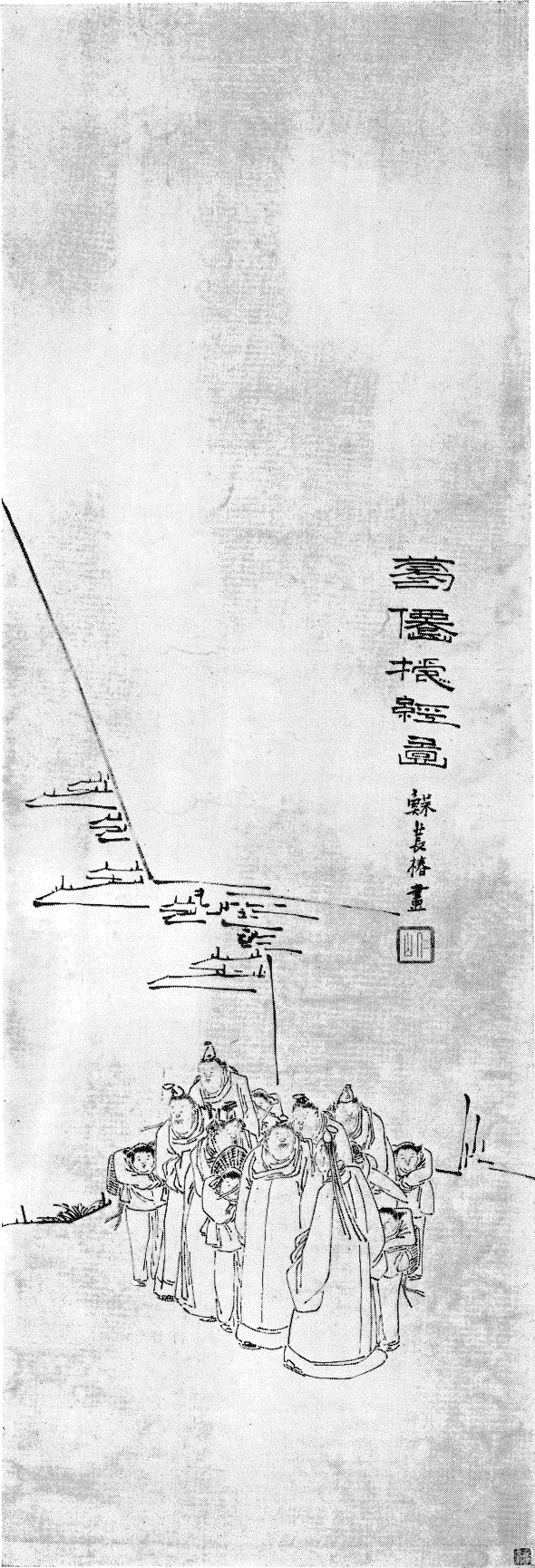
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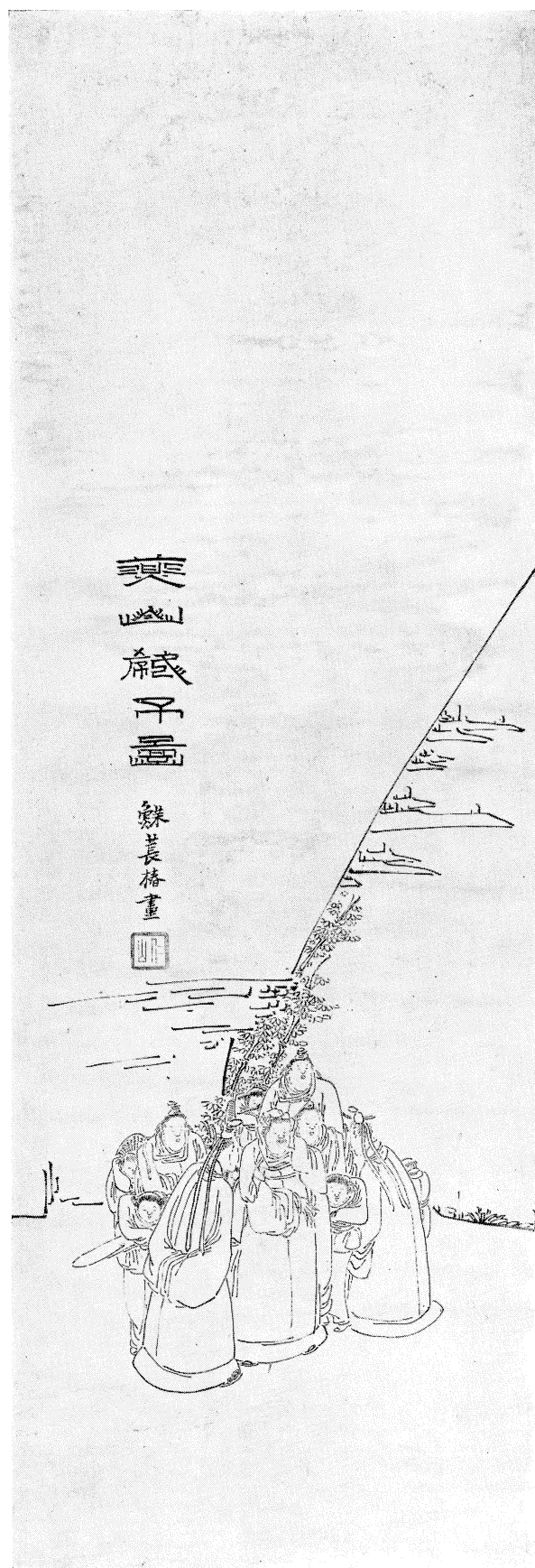


臨竹壯筆法  
蘇長替

畫





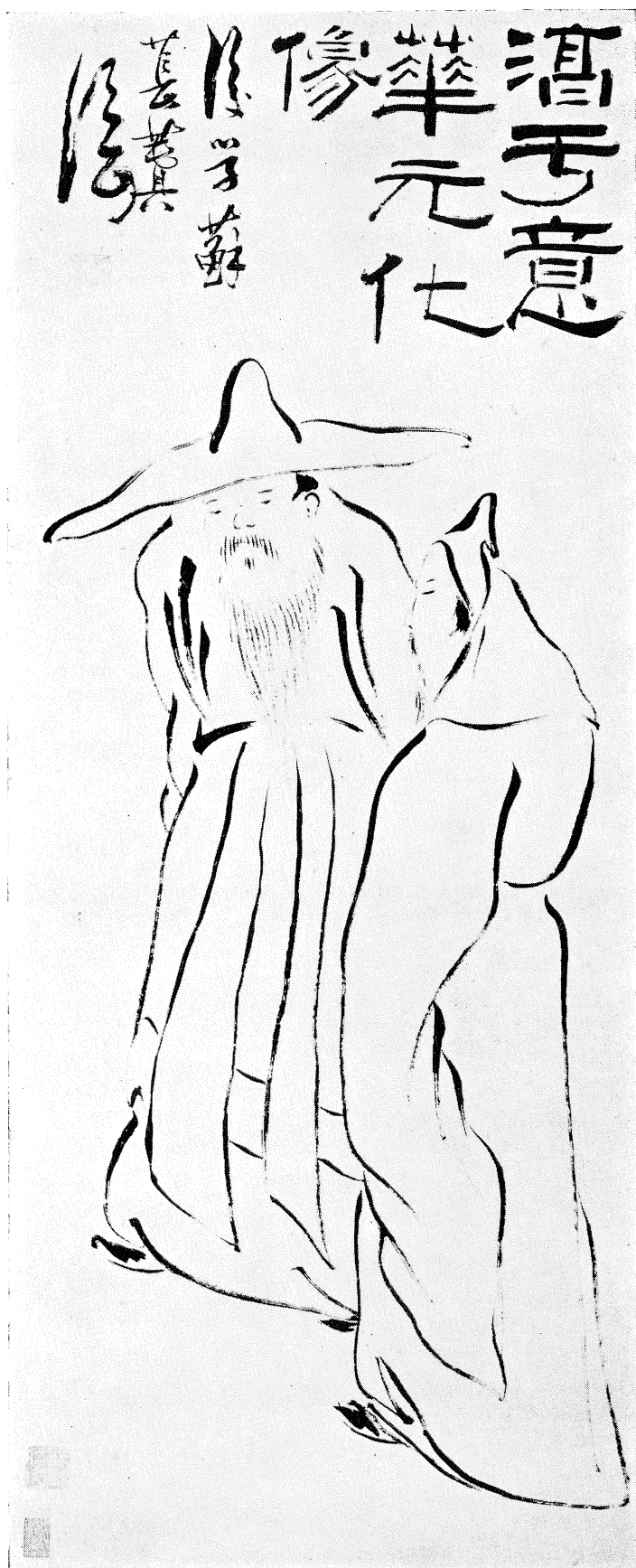




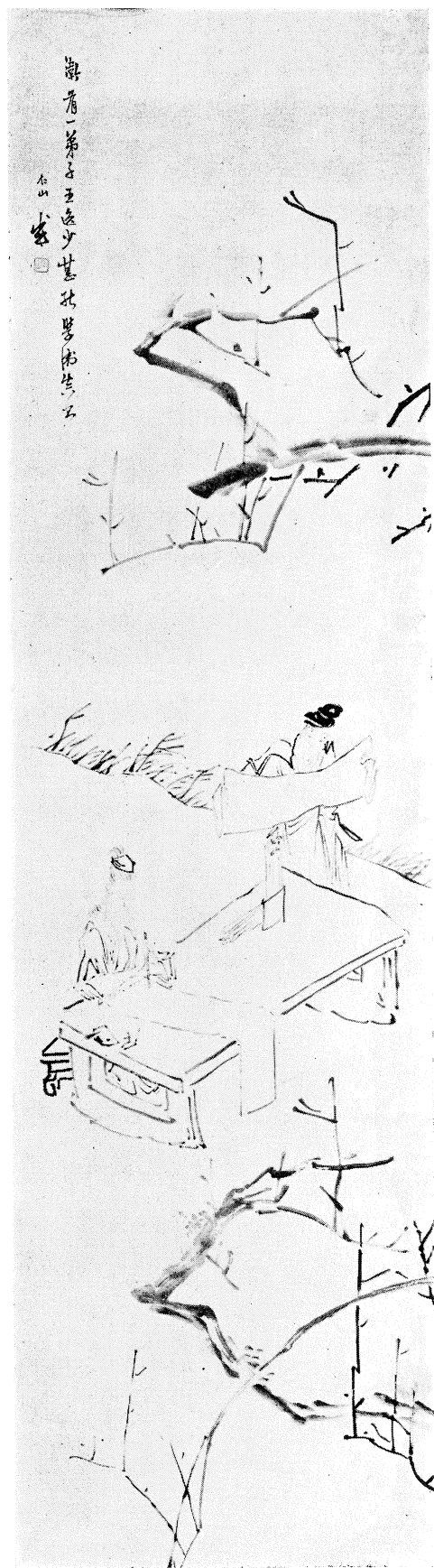
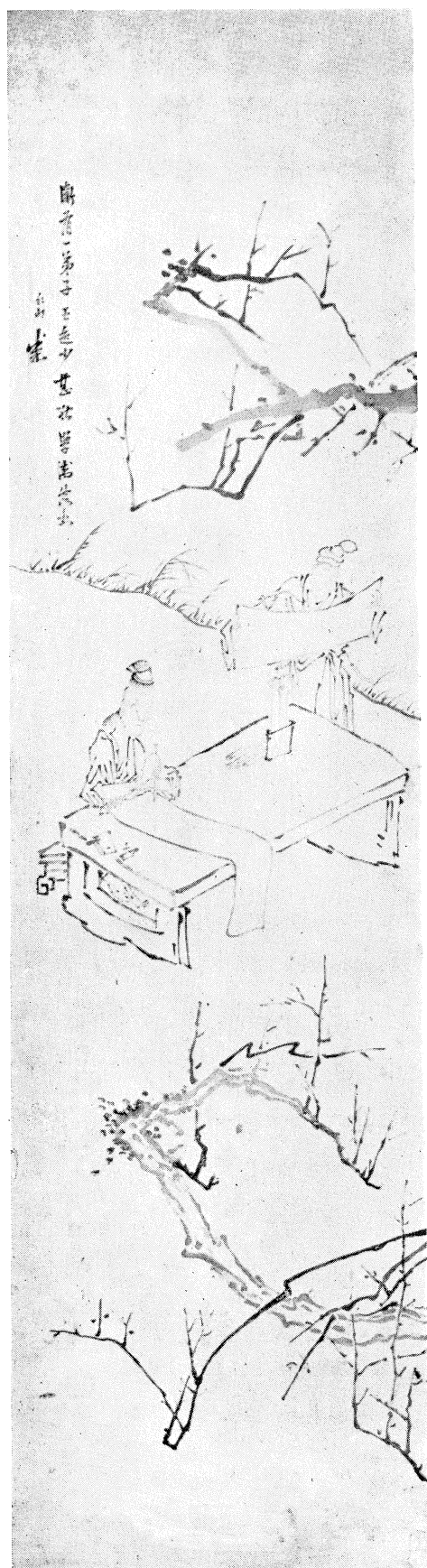
豐  
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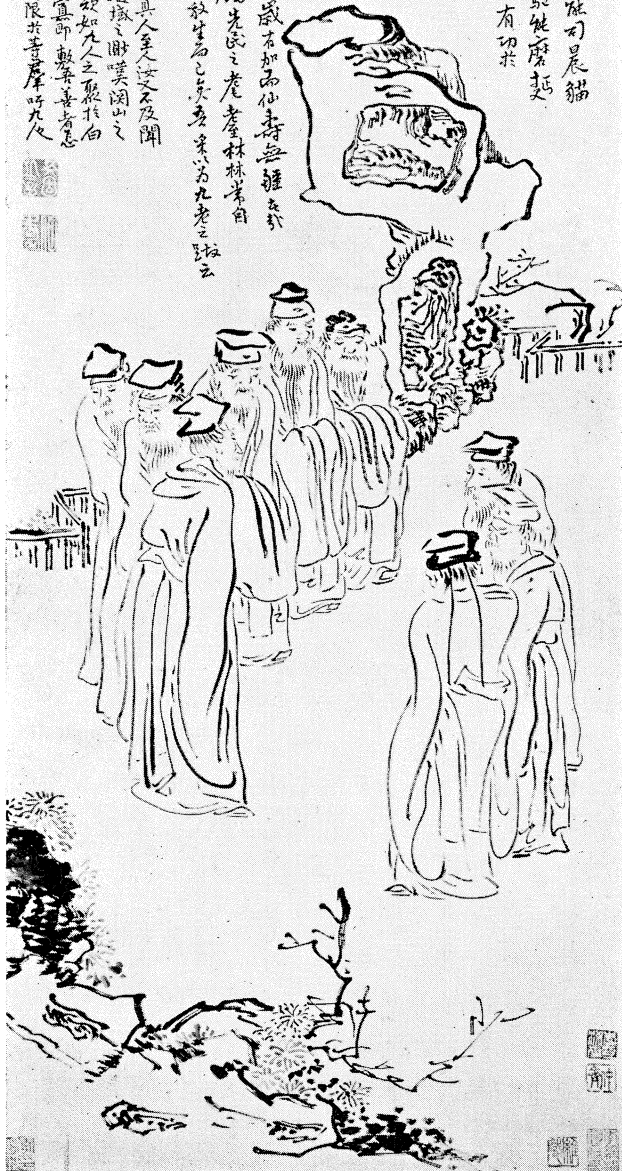


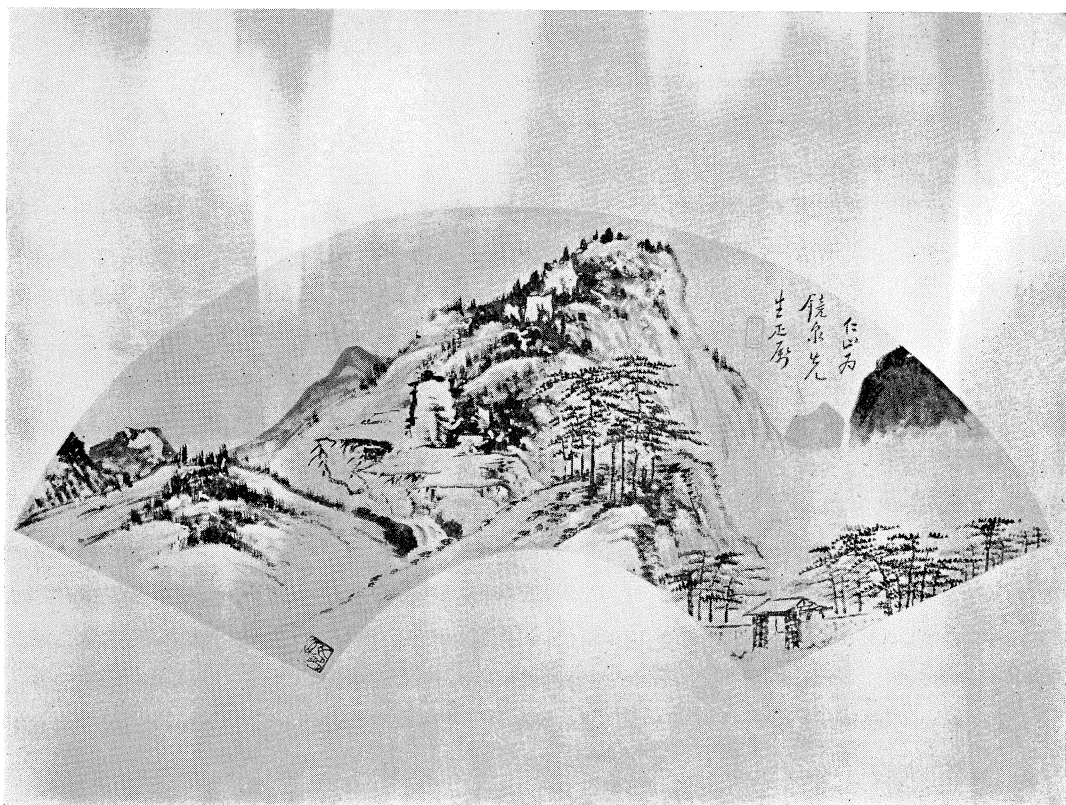






人而至於老者年高矣其適當助大能守夜雞能司晨貓  
能定時雞能卜漁魚能知更龍能波雨龜能預風能磨牙  
牛能抄糖而能負遠雞能背粟馬能為車既已有功於  
人而人不能知遇人取火有粟運食若此造字計  
曲食品者其後搜捕種軒轅治病能世古法中子  
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主官梁現持起和尼部諸生主官若福力手  
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者皆以釋年為長則一日者百之一月者一  
之十歲者一歲之十故曰為子同善如登又近方歲古如仙壽無疆  
彼古大權草木之屬猶生者自若之說人耶鏡先民之老耄林林  
深其高功也亦若純陽中先生廣嗣則無方哉教教生而己矣  
其貴曰 魁熟源謨年書歲而年什機時後也  
百年之前其為神人蓋人法已不得見百年之後有真人至矣  
雖此百年中乃有歲月身同生同長者或與自之遙海嶽之  
隔快氣之說雖同統於百年之內若夫之與可見聞如人之聚  
首苦髮不禁嘆嗟生此民能知此之固則取其善者已無即  
伸惟仰青天而浩嘆聊太息以凝神歎佛應需眾尚拘限於  
善摩時九人









*Pierre Ryckmans*

THE LIFE AND WORK OF  
SU RENSHAN

REBEL, PAINTER & MADMAN

1814-1849?

BOOK IV

Translated from the French  
by  
Angharad Pimpaneau

CENTRE DE PUBLICATION DE L'U.E.R.  
EXTRÊME-ORIENT—ASIE DU SUD-EST  
DE L'UNIVERSITÉ DE PARIS

Paris—Hong Kong, 1970



## CATALOGUE OF THE WORKS OF SU RENSHAN

This catalogue includes all the paintings, of whose existence I am aware, by Su Renshan. It is not exhaustive. For such a large collection as the Suma one, for example, I was only able to examine a small number of the paintings. I based my opinions of other paintings in this collection on photographs that were insufficiently clear. There may be further items in the collection. Of the paintings in the Museum in Canton, I only know of the few that have been reproduced and published. There existed at least one important private collection of Su Renshan in People's China but I have seen none of these paintings. There must certainly be other paintings isolated and dispersed in small private collections in Hong Kong, Macao and Singapore, and of which I know nothing. The present catalogue will no doubt eventually be enlarged; it is still too early to form definite conclusions in matters of chronology and authenticity. Judgements which I tentatively put forward here, often have a provisional value only; they are suggestions or hypotheses, and should not be taken categorically.

As this is therefore only a provisional catalogue, instead of grouping the works in chronological order, which would necessarily be hypothetical and subject to ulterior correction, I have adopted a less scientific method of listing the paintings (but more convenient for students wishing to consult the originals) by grouping them in collections. For the sake of clarity, I have used a single system of enumeration. As Jen You-wen has already made a numbered catalogue of the paintings in his collection, to simplify matters and avoid confusion, the first 163 numbers of my catalogue correspond to those of Jen. We might nevertheless note that four of these numbers (28, 29, 30, 31) do not refer to paintings by Su Renshan but to four pages of calligraphy by a collector. Jen included them in his catalogue by mistake.

References to *Plates* indicate illustrations in Part 3 of the present edition. The numbering of illustrations reproduced in miniature in this Catalogue, corresponds to the Catalogue numbers. For the seals, "white" indicates an intaglio seal (where the characters are incised) (陰文 or 白文) and "red", seals carved in relief (陽文 or 朱文).

For paintings whose titles are vague I have also reproduced the first words of the inscription, for easier identification.

# I. JEN YOU-WEN 簡又文 COLLECTION

(Jian Youwen) Hong Kong

Qualitatively and quantitatively, this is the most important collection of paintings by Su Renshan. Unfortunately, most of the paintings are in a very bad state (mountings amputated, paintings crumpled, dirty, eaten by insects and spotted by mould). They should be remounted, repaired, cleaned and, above all, kept in better physical surroundings.



I

1. Landscape in the style of Li Cheng 李成. Paper, 30 × 30 cm. Signed 仁山蘇長春. Seals: a. white: 仁山; b. white: 長春. Jen explains the extremely awkward technique by classifying it as a childhood painting. This can not be confirmed. Authenticity very dubious.

2. Landscape executed in linear style (see Plate 1). Paper, 119 × 35 cm. Painted in Xingtan, dated 1828, dedicated to Su Renshan's father, signed 長春. Seals: a. bipartite red-white 仁山; b. bipartite white-red 長春. Very pitted by mould. A remarkable piece of great historical importance, because it throws light on Su Renshan's early artistic development. Compare with Suma album (Cat. 167-175), dated the preceding year and with *Landscape with buildings* (Cat. 317) in the collection of He Junliang, dated the same year and showing even finer technical quality.

3, 4, 5 and 6: a group of four landscapes. (For no. 6, see Plate 84). Paper, 107 × 32 cm. Dedicated to Yingwen 英文, dated 1831, signed 仁山蘇長春. Very damaged, eaten by worms. If this work is really by Su Renshan, it proves that in his early years, he painted strictly in the style of the traditional Cantonese school. In fact, it could equally well be an anonymous and very ordinary Cantonese painting, to which a modern dealer added a seal and an inscription by Su Renshan. That Su Renshan was only eighteen at the time he would have painted this group, does not sufficiently explain its crude style. He proved himself capable of much better work when he was fifteen (see Cat. 2 and 317).

8

7. Landscape in the style of Li Zhaodao 小李將軍 (see Plate 3). Silk, 108 × 35 cm. Dedicated to Hongzhen 鴻貞, painted in Canton, dated 1833. Signed 仁山蘇長春. Seals: a. red: 仁山; b. white: 長春之章. Painting from his youth, fluent technique, in the vein of traditional Cantonese painting.

8. Two scholars (崇尙禮教). Paper, 178 × 93 cm. Dedicated to Wenqi 文漪, dated 1841. Signed 蘇仁山. Seals: a. white with double frame 仁山; b. white 長春. The calligraphy bears unmistakable similarities with that on the very beautiful little horizontal scroll "in the style of Su Dongpo" (Cat. 9) dated the same year, but the technical quality of the *Two Scholars* is very inferior.

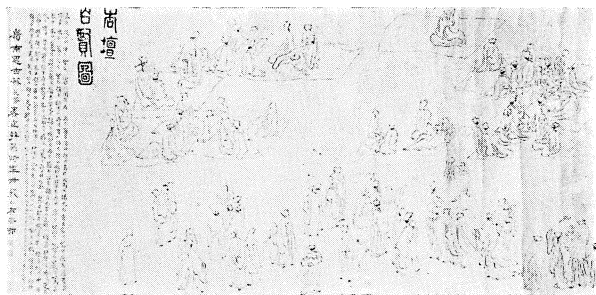
9. Tree and landscape in the style of Su Dongpo 蘇東坡. (see Plate 7). Horizontal scroll, paper, 23 × 77 cm. Painted in Canton, dated the 10th month, winter 1841, signed 仁山. Seal: red 仁山. Utterly charming little piece; traditional technique with brio.

10 and 11 make a pair (no. 10 is reproduced, Plate 62): Scholar carrying a lute, followed by a servant and scholar with a stick, followed by a servant. Paper, colour, 119 × 34 cm. Long inscriptions on political philosophy; in the inscription on no. 10, the author alludes to family problems. No. 10 signed 仁山, no. 11 signed 蘇仁山 and dated the 2nd. month Spring 1842.

12. Figures. Paper, 127 × 45 cm. Signed 仁山長春, dated 1843. Probably a fake, bears no stylistic relation to Su Renshan's work. There is a painting that pairs with this one—same style, same writing, same date—in the Huo Baocai collection (Cat. 336).



13. A hundred virtuous people from Xingtian 杏壇百賢圖. Horizontal painting, paper  $116 \times 244$  cm. In the margin, a list of the names of Confucius' disciples is given—Signed 蘇長春, dated 1843. Seals: a. white: 長春之章; b. white: 仁山書畫. We often find these two seals together. That they both occur here on a painting dated 1843, could perhaps permit us to conclude that other, non-dated paintings bearing both seals, were also made in this year or thereabouts. A curious and important painting.



13

14. Lie Zi in a landscape 列子像 (see Plate 15). Paper,  $191 \times 46$  cm. Painted in Wuzhou 梧州, dated the beginning of Winter 1843, signed 蘇長春. Seal: red: 靜甫.

15. Calligraphy couplet. Paper,  $348 \times 28$  cm. Dated the 8th month, 1844, signed 仁山. Seal: white: 仁山書畫. Note the enormous dimensions, very unusual, of this couplet. Such eccentric gigantism does not compensate for the mediocre execution. Very dubious piece.

16. Landscape in the traditional style (see Plate 21). Silk, light colouring  $117 \times 44$  cm. Painted at the "Qingmeng Shan-fang" 清夢山房, dated the 6th month, Summer 1846, signed 仁山. Seal: red, circular: 長春. Another characteristic seal. As there is a date with the seal on this painting, we could perhaps be justified in assigning undated paintings bearing the seal to this same period. Excellent mastery of the traditional style is shown, exquisitely delicate and fluent; bears a close relation to the *Landscape* in the Museum of Canton (Cat. 356).

17. Big landscape in linear style (楊柳陰濃) (see Plate 23). Paper,  $245 \times 118$  cm. Painted at the Jing-er-gong-bo-shui-xie 鯢魚紅鮑水榭, dated the beginning of Autumn 1846, signed 仁山. The painting is crumpled and needs to be remounted. Majestic piece, compelling originality; the brush deliberately tries to imitate the burin used in engraving, to produce the effect of a print; this venture, when deployed on such an imposing scale, produces an even more amazing effect.

18. The thirteen Saints of Medicine (醫林十三聖) (see Plate 22). Paper,  $122 \times 59$  cm. Dated the 10th month, Winter 1846, signed 仁山. Seal: red: 仁山氏 (only occurrence of this seal). A beautiful example of Su Renshan's figure painting; the style is controlled and the composition complex.

19. Evening clouds over a river (披雲拂雲圖). Silk,  $113 \times 37$  cm. Dated the 11th month, Winter 1847, signed 靖虎, 靜甫. Seal: red: 靜甫. Note the eccentric manner of varying, from one line to the next, the calligraphy in the inscriptions.

20, 21, 22, 23: four album leaves. Figures in linear style. Paper,  $35 \times 30$  cm.

—20: Cang Jie and other figures, signed 長春.

—21: portrait of Wang Anshi; note the eccentric arrangement of the inscription. Signed 仁山.

—22: (see Plate 48) portrait of Lü Buwei; the composition seems to be inspired by a model by Shangguan Zhou 上官周 (see Plates 66, 67). Signed 長春.



12



—23: (see Plate 49) portrait of Zhuang Ning. Dated 1847, signed 嶺南菩提尊者長春. The album is of high quality; the last two leaves are particularly remarkable.

24. Guanyin 觀音 with the text of the *Sutra of the Heart* 心經. Paper,  $24 \times 42$  cm. Signed 仁山. Jen You-wen unduly claims this is a page from the same album as the last paintings; in fact, it can be distinguished from these by its size and the different type of paper used and above all, by stylistic differences—the technical quality is extremely poor. It is definitely a fake.

25 and 26 are a pair. Figure with dragons (see Plate 50) and Figure with phoenix (see Plate 51). Paper,  $246 \times 118$  cm. In a very bad state of repair; the surface is dirty, cracked and torn. During one exhibition, vandals scratched graffiti on them in ball-pen. Remounting and cleaning essential. No. 26 bears the date 1848. Together, these two pieces are a monumental work of art; the violence and exuberant animation of the work are sustained by a complicated and controlled composition. Superb calligraphy, making use of several different types of ink and styles of writing. Incontestably, a summit in the art of Su Renshan.

27. Landscape in the style of Li Sixun 李思訓 (see Plate 55). Paper,  $72 \times 38$  cm. Painted "in the yamen of Shunde" 順德縣內 in 1849. Signed 蘇長春. Seals: a. white with double frame: 七祖; b. red: 仁山. The name of the craftsman who mounted the painting is mentioned. Long inscription whose incoherence contrasts strongly with the very controlled equilibrium of the composition. A piece of high quality, of great historical importance for the chronology of Su Renshan's biography.

28, 29, 30, 31. Preface (序) and postface (跋) of a collector for the 24-page album, Cat. 32–55. Dated 1908. As these four pages were not written by Su Renshan, they have no right at all to be included in the present Catalogue. I mention them because they appear in Mr. Jen You-wen's Catalogue.

32 to 55 twenty-four album leaves. Paper,  $20 \times 15$  cm. Two pages, 41 and 52, are dated the 9th month, Autumn 1849. The autograph preface by Su Renshan (54), is dated the 7th month of 1849. All pages are signed 仁山, with the exception of 44 (蘇長春) and 45, 48, 49, which have no signature. For seals, we find: a. white 仁山 (32, 33, 34, 35, 40, 41); b. white with double frame 仁山 (36, 43, 47, 51); c. bipartite red-white 蘇氏仁山 (38); d. quadripartite white-red-red-white 長春之印 (39); e. red 長春 (37, 42, 44, 45, 46, 50, 53); f. red: rectangular 長春 (48, 49, 52, 54, 55). The album is diverse in character and the pages seem to have been arbitrarily grouped together. There are landscapes, birds-plants-flowers-fruits and figures that also show stylistic differences and a very unequal artistic standard. The pages 32, 33 (Plate 57), 34 (Plate 55), 35 (Plate 56), 40 (Plate 54) and 41 are obviously intended as a group and are among the best of Su Renshan's work. Pages 36, 37, 38, 39 also seem to make up a distinct family. Pages 43, 44, 45, 46 and 47 are of a particularly crude and second-rate standard of painting and should be judged cautiously.

56. Landscape. Silk,  $35 \times 37$  cm. Signed 蘇長春. Seal: red 仁山. Bears hardly any stylistic relation to the work of Su Renshan. The execution is so second-rate, it is hard to accept it as his work. Probably a fake.

57. Landscape with a pavilion beside a waterfall. Silk, colours,  $35 \times 37$  cm. Signed 仁山. Seal: red: 仁山. Same remarks as for no. 56.

58. Bodhidharma. Paper,  $65 \times 33$  cm. Signed 仁山. Very damaged (eaten by worms) to the extent that it is now difficult to judge its authenticity. Pleading in its favour, is the testimony of a very long and important inscription (rich in biographical information) by Su Ruohu 蘇若瑚, at the top of the painting and dated 1903.

59. Landscape with goatherds. Silk, colours, 62 × 35 cm. Signed 仁山. Seals: a. red: 靜甫; b. red: 七祖仁山. Inferior technical standard, must be a forgery.

60. Figure astride a lion. Paper, 80 × 44 cm. Signed 仁山. Two indecipherable seals. Execution primitive, difficult to accept as genuine.

61. Woman unrolling a painting. Paper, 100 × 46 cm. Signed 祝融仁山. Seals: a. white: 仁山書畫; b. red: 長春之章. (These two seals are found together on a large number of paintings, including some dubious ones). Inferior quality.

62. Guanyin 觀音. Paper, 116 × 53 cm. Signed 仁山. Seal: white: 長春之章. The weak execution (sloppiness of the brush strokes) clearly denounces it as a forgery.

63, 64, 65, 66. Four famous women (Ban Zhao, the wife of Tao Yuanming, the Widow Qing, fourth figure not identified). Paper, 65 × 30 cm. Signed 仁山. Seals: a. white: 長春; b. red: 仁山. Execution rather crude, but does not lack vitality. For a long time, people only knew this sort of painting by Su Renshan; most fakes are of this type which was thought to be characteristic of his style. The unfavourable opinion certain critics have formed of Su Renshan, thinking him incapable of showing subtlety and nuance, was largely due to works such as these.

67. Seated scholar playing the lute near a heron. Fan. Signed 仁山. Seals: a. white: 長春. b. red 仁山. Execution feeble. Dubious specimen.

68. Mountain and clumps of pine (see Plate 106). Fan. Dedicated to Jingquan 鏡泉. Signed 仁山. Seal: rectangular red. 仁山. There is a fan identical in all aspects, including the dedication, in the Suma collection (Cat. 231, Plate 105). One of the two must be a forgery, as Su Renshan could not possibly have made two identical fans for the same person. Both might be forgeries. Execution is of very mediocre standard, especially the Jen version.

69, 70, 71, 72. a group of four paintings. Birds and plants (no. 70 is reproduced in Plate 71: it is a very exact copy of a model from the *Manual of calligraphy and painting of the Studio of the Ten Bamboos*). Paper, 121 × 25 cm. Signed successively 蘇長春, 仁山, 長春, 仁山. Seals: two pairs: I. a. white: 長春之章; b. bipartite white-red: 蘇仁山. II. a. red circular: 長春; b. white 仁山書畫. Authenticity is not above suspicion. The manner of painting the birds can be correlated with the puzzling painting *Birds* (Cat. 198) in the Suma collection but the latter itself raises problems.

73. Landscape. Paper, 70 × 32 cm. Painted in Canton, signed 仁山. Seals: a. white: 仁山 (fancy calligraphy [山], is drawn figuratively); b. white: 漢王孫. Several collectors' seals. Bad state of repair. Important document, only occurrence of the famous seal "princely descendant of the Hans". But is the painting authentic? Its execution is really rather feeble. . . .

74. Figure leaning on his elbows on a rock, banana tree in the foreground. Paper, 64 × 51 cm. Dedicated to Jingquan 鏡泉 signed 仁山. Seals: a. white 祝融仁山; b. red: indecipherable. Very damaged, clumsy execution. Dubious.

75 to 100. Album of 26 pages. Paper, 28 × 18 cm. Many pages are badly damaged; some are covered by half-unreadable inscriptions. Technique rasping and crude, of very unequal quality; vehemence which might almost be described as technical stuttering; wild inventiveness of forms; a few striking pages, e.g. 81 (see Plate 9) and 95 (see Plate 8). The original order of the pages seems to have been mixed up. They may have been intended as several distinct series. A number of pages have been signed 仁山. For seals, we find the following two used in turn, or sometimes simultaneously: a. red (double circle) 長春; white □□杏壇.



19

38





101. Landscape. Paper, 102 × 42 cm. Painted at Guilin 桂林, signed 蘇仁山. Seal: white: 仁山書畫.

102. Figures and mule (宣和時事) (see Plate 32). Paper, 70 × 32 cm. Signed 長春. Seal: red: 仁山. Executed in linear style. The firmness and strict economy of the lines are admirable. A painting of this quality leads to circumspect and sceptical views on many figure paintings supposed to be by Su Renshan and is a reminder that free improvisation is not necessarily synonymous with a lax or hesitant style.

103. The Torrent (see Plate 39). Paper, 126 × 48 cm. Signed 仁山. Seals: a. red: 非心非身是幡動耳; b. white: 七祖仁山. This is a characteristic combination of seals found on many paintings, one of which is *Landscape in imitation of Shen Zhou* (Cat. 117, Plate 37); the signature on this latter work 菩提再生身尊者 衲禪, may be compared with the signature on *Portrait of Zhuang Ning* (Cat. 23, Plate 49) 菩提尊者長春. As this is dated 1847, the *Landscape in imitation of Shen Zhou* and therefore *Torrent* as well, might also be attributed to the same period. We have already stressed (see Chapter III: The Art of Su Renshan) the particular importance of this painting, in which the essence of Su Renshan's revolutionary innovations has been concentrated.

104. Figures (scholar accompanied by a young servant) (see Plate 28). Paper, 122 × 53 cm. Signed 靖虎. Seals: a. white: 仁山書畫; b. white: 長春之章. Typical of a style which has made Su Renshan famous.

105. Ge Hong expostulating his doctrine (葛洪論道) (see Plate 96). Paper, 148 × 56 cm. Signed 靜虎居士長春. The same painting is also in the Suma collection (Cat. 232, Plate 95). Both seem to be forgeries. They are related to a whole series of dubious paintings and fakes, where the theme of Ge Hong is often interpreted and there are allusions to Shangguan Zhou models.

106. Dancer adorned with a flower, holding a mirror (插花舞女授鏡笑春). Paper, 105 × 56 cm. Inscription about cosmological theory. Signed 仁山, 靖虎. Seals: a. red: 仁山; b. red: 七祖仁山.

107. Two scholars, one standing, the other seated, near a table laden with books. Paper, 119 × 34 cm. Signed 蘇長春. Seal: red: 仁山.

108. Three Saints from Antiquity (三聖圖). Paper, 124 × 58 cm. Signed 蘇長春. Execution so poor, it must be a forgery.

109. Flautist (溫門一樂圖). Paper, 114 × 51 cm. Dedicated to Wen Jing-an 溫靜菴 for his birthday; allusion to Wen Tingyun 溫庭筠 (famous poet and musician of the 10th century) from whom Jing-an was said to be descended. Dated Spring 1838. Signed 祝融仁山. Seals: a. red: 七祖仁山; b. indecipherable. We have seen (Chapter I, Life of Su Renshan) that Su Renshan had dealings with a member of the illustrious Wen clan from Longshan. Perhaps it was to him that this painting was given. As the execution is crude and clumsy and the calligraphy is unlike Su Renshan's usual writing, it must be a copy, at the best.

110. Landscape in the style of the Yuan (see Plate 38). Paper, 117 × 43 cm. Seal: white: 仁山書畫. Very beautiful example of the linear style.

111. Portrait of Su Dongpo. Paper, 188 × 115 cm. Signed 長春. Seals: a. white: 仁山書畫; b. white: 長春之章. This sort of large, unrestrained figure painting, with its unpolished look, is what made Su Renshan popular. For a long time, it was the only aspect of his art that was known. It is also in this domain that forgeries are most numerous. One should therefore be especially circumspect when studying these paintings. Despite the sometimes awkward brushwork, we nevertheless feel relatively sure that it is genuine.



112. Figure on a horse. Paper, 117 × 44 cm. Painted at the Zhuang-yan-xian-ren-tang 莊嚴賢親堂. Signed 長春. Seals: a. white: 蘇長春; b. red: 仁山. In the inscription the term "Manqing" 滿清 is used to designate the Manchus, which at the time was daring and impertinent. The execution of the painting is inferior and it seems to be a forgery.

113. Landscape, with a quotation from Zhuang Zi (see Plate 20). Paper, 187 × 51 cm. Signed 仁山長春 on the side 仁山, at the top. Seals: a. red: 仁山; b. white rectangular: 長春. Composition complex and original.

114. The site of Handan (邯鄲名勝圖) (see Plate 17). Paper, 132 × 41 cm. Signature damaged. Seal: white: 仁山書畫.

115. Landscape. Paper, colours, 127 × 34cm. Signed 仁山. Seals: a. red circular: 長春; b. white: 花洞小神仙. Closely related to two other landscapes (Cat. 16 and 356)—but the standard is not as high.

116. Landscape (至日閉關圖). Paper, 76 × 33cm. Signed 仁山. Seal: white 蘇長春.

117. Landscape in imitation of Shen Zhou (臨石田碧梧清暑) (see Plate 37). Paper, 121 × 58cm. Inscriptions in four different scripts. Signed 仁山, 菩提再生身尊者龔澗, 龔嫺. Seals: a. white: 七祖仁山; b. red: 非心非身是幡動耳. As the second signature is similar to that on *Portrait of Zhuang Ning* (Cat. 23), dated 1847, perhaps we can place it into the same year. A whole series of paintings which, like this one, bear both these very characteristic seals 七祖仁山 and 非心非身是幡動耳 might also be included in this chronological hypothesis. The execution shows splendid violence, still controlled.

118. Waterfall (高山流水). Paper, 84 × 57 cm. Signed 仁山. Seal: white: 仁山書畫.

119. Calligraphy (西樵山 . . .). Paper, 32 × 29cm. Seals: a. white: 長春; b. red: 仁山. It is mounted above painting 120.

120. Landscape. Paper, 34 × 27cm. Signed 仁山. Seal: white: 蘇長春. The technique used shows close resemblances to that of a group of four landscapes in the style of the Yuan (Cat. 255, 256, 306, 320).

121 to 128. Four landscapes, paraphrases of works by the four great Yuan masters, accompanied by four calligraphies on historico-political themes. Perhaps they were originally eight large album leaves. Today, both the paintings and the calligraphies are mounted in pairs, on four scrolls. Each calligraphy, paper, 23 × 25cm., has been signed 仁山 and has a white seal: 仁山書畫; each painting, paper, 28 × 25 cm., has been signed 蘇長春 and has a red circular seal: 長春.

- first scroll: — calligraphy (121) (漢印篆 . . .)  
— landscape in the style of Ni Zan (122) (see Plate 19).
- second scroll: — calligraphy (123) (南漢 . . .)  
— landscape in the style of Huang Gongwang (124).
- third scroll: — calligraphy (125) (李自成亡 . . .)  
— landscape in the style of Wang Meng (126) (see Plate 18).
- fourth scroll: — calligraphy (127) (李自成能亡 . . .)  
— landscape in the style of Wu Zhen (128).

The four paintings have a subtle and exquisite technical quality. With regard to them, I recorded a typical reaction from an expert whose tastes are of the traditional type and who refused to believe they were by the hand of Su Renshan: according to him, they were *too well painted* to be by this artist!



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129 to 136. Album with eight leaves. Paper,  $29 \times 30$ cm. Each page is signed 仁山. Seals (both together on pages 130 and 134, alternatively on the others): a. red: 七祖仁山; b. white: 蘇長春. Four pages are devoted to figures (133, 134, 135, 136; the last two have stylistic affinities with the figures of monks in the Lee Kwok-wing collection, 271–274, but are less vigorous; they are not of the best quality). Four pages are devoted to landscapes (130 is reproduced in Plate 10). Jen You-wen seems to have mixed up the order of the pages.

137 to 152. Album of sixteen pages. Flowers and plants. Paper,  $29 \times 34$ cm. From 137 to 148, signed 長春, seal: white: 祝融仁山. From 149 to 152, signed 仁山, seal; white: 仁山書畫. Each leaf refers to a famous model mentioned in the inscription (Yang Wencong, Wu Zhen, Guan Daosheng, Zhao Mengfu, Tang Yin, Hu Zhengyan—this last reference is no doubt the only one that can be taken literally). Su Renshan only knew these masters through the engravings in manuals—*The Studio of the Ten Bamboos* and *The Mustard Seed Garden*—whose influence is specially obvious here. These relaxed and pleasant album leaves have a slightly academic flavour and are not overwhelmingly original. One isolated page in the collection of Lee Kwok-wing (Cat. 270) originally belonged to this series. (Leaf 146 is reproduced in Plate 11, Leaf 148 in Plate 73.)

153. Figures in a landscape. Paper,  $166 \times 44$ cm. Signed 仁山. Seals: a. white: 長春; b. red: 山仁; c. white: 仁山書畫.

154. Horses in a landscape (see Plate 16). Paper,  $120 \times 38$  cm. Painted in the “Shi-gu-tang” 石鼓堂, signed 壽莊. Seals: a. white rectangular: 長春; b. white: 仁山書畫. Very beautiful painting, daring and complex composition, with variations contrasted in different intensities of line and ink.

155. Feminine figure in front of a table, against a background of rocks and banana trees. (Plate 30). Paper,  $121 \times 41$ cm. Long inscription on philosophico-political theory, spoken through the mouth of “Shouzhuang” 壽莊 (i.e. Su Renshan himself). Signed 壽莊. Seals: a. white: 蘇長春印; b. red: 仁山山人.

156. Figures (woman reading a calligraphy) (see Plate 29). Paper,  $121 \times 39$ cm. Signed 仁山. Seals: a. white: 七祖; b. red: 仁山; c. white: 長春; d. red: indecipherable.

157. Landscape with a poem by Ge Hong (坐洞冷冷) (see Plate 40). Paper,  $99 \times 49$ cm. Painted at the 鯨鯢鮑齋. Signed 鯢齋. Seals: a. white: 七祖仁山; b. red: 非心非身是轆轤耳. The characteristic appearance of these two seals together, as on a number of his masterpieces, might (as mentioned in no. 117) permit us to attribute these mutually related pieces to the year 1847. This particular landscape is of the highest quality: executed in linear style, its controlled density well illustrates the full maturity of Su Renshan's original style.

158. Landscape with inscription 伏羲曰... (see Plate 52). Paper,  $116 \times 58$ cm. Long inscription on philosophico-political theory, calligraphed in archaic script. Signed 仁山. Seal: red 仁山. Very damaged. Masterly piece, both intense and well equilibrated; executed entirely in pure line, marks the apogee of Su Renshan's original style. Calligraphy and painting here collaborate to produce a perfect work of art.

159. Piece of calligraphy dealing with political philosophy. Paper,  $168 \times 63$ cm. Signed 仁山. The writing is lively and personal but the calligraphy is not of very high artistic quality. It is nevertheless a document of primary importance.

160 to 163. Group of four paintings, with two figures in each. Paper,  $116 \times 37$ cm. Each painting is signed 仁山. Seals: a. white: 蘇長春印; b. red: 仁山山人—alternatively a/b together or b. alone. Badly pitted by mould. Technical quality rather crude, bordering on clumsiness at times (161) but it has verve and animation (160) reminiscent of the hand of Su Renshan.



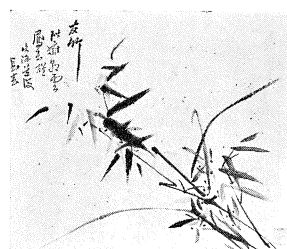
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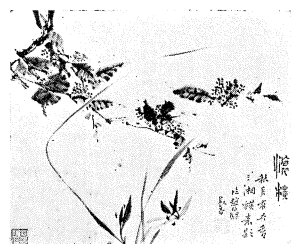
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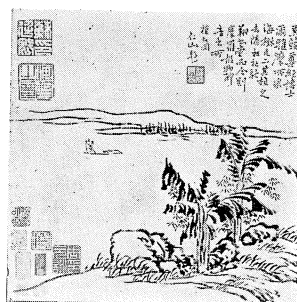
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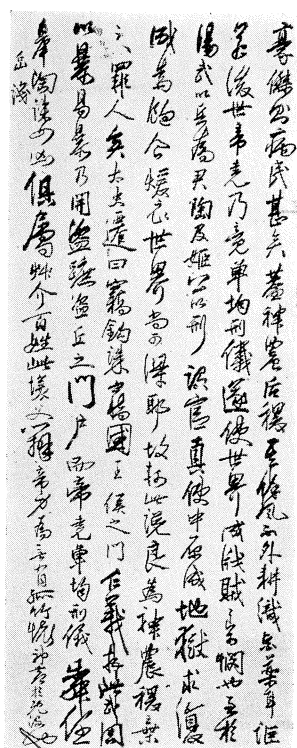
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## II. SUMA YAKICHIRO 須磨彌吉郎 COLLECTION Tokyo

This collection is important because of the number of paintings it contains but the standard is very unequal. There are a few indisputable masterpieces but also a high proportion of dubious paintings and equally indisputable forgeries.

My catalogue of this collection is brief and approximate because I was only able to directly consult a very small number of the originals. Otherwise, I have had to content myself with studying insufficiently clear photographs. Due to the poor state of health of Mr. Suma, his collection is now virtually inaccessible. It is imperative that a systematic investigation of this group of paintings be made, as soon as circumstances permit it. This would undoubtedly bring great revelations.

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164. Landscape on a poem by Jia Dao (see Plates 4, 5, 6). Paper, 109 × 40cm. Dated Summer 1840, signed 仁山. Seal: white: 祝融仁山. Shows in an exquisitely perfect way the first flowering of Su Renshan's original style. The wash is almost eliminated; only linear structures remain. However, this is not at all monotonous, as the artist, by a graphic play of lines, subtly alternates different ink tones, mixing light and heavy strokes.

165. The Two Monasteries (see Plates 44, 45, 46, 47). Paper, 74 × 39cm. Signed 長春. Extraordinarily disciplined and complex composition. By sheer formal logic it succeeds in uniting the heterogeneous spaces of three different scenes and five series of calligraphic inscriptions, in three different scripts. This masterpiece was no doubt made during the artist's last years. The artifice of using two different tonalities of ink to break the monotony of the lines, has here been dispensed with; the rhythmic intensity of the lines and dots animates the work.

166. Two servants unrolling a calligraphy in front of six seated figures. (see Plates 24, 25 and 64). Paper, 130 × 43cm. Signed 靜甫. Seal: white: 長春之章. In a vehement and unbridled vein—this is one of Su Renshan's most superb works. Here, his brush attains (see the detail of Plate 25) a rashness and audacity that is quite wild. The calligraphy, which seems to totter disturbingly on the brink of deliquescence, flows like the breath of madness. This caricatural and violent work is strangely fascinating. We reach the uncertain frontier where we see a mental disequilibrium enlarging the visionary power of the soul while at the same time we sense its menace: imminent chaos.

167 to 175. Landscapes and buildings, pages from an album dated 1827, dedicated to his uncle. This album is of great historical interest, because as far as we know, it contains the earliest dated work by Su Renshan. The album seems to be in a bad state of repair, with big worm holes. Unfortunately, I have only been able to consult very second-rate photographs, too blurred to permit serious study of the inscriptions and seals. As soon as the Suma collection is accessible again, a detailed study of this precious document must be made.

176. Landscape (邇來...). Paper, 174 × 53cm. Dated the beginning of Winter, 1843, signed 蘇仁山. Seal: white: 仁山 (山 is represented figuratively and the seal cut into a fanciful shape).

177. Landscape with foreground of thatched cottages, background of cliffs, river and boats. Paper, 118 × 48cm. Seals: a. white 七祖仁山; b. red: 非心非身是幡動耳.

178. Landscape. Paper 110 × 36cm. Signed 仁山. Seals: a. red circular 長春; b. white: 花洞小神仙.

179. Landscape (泛舟...). Paper, 122 × 49cm. Signed 仁山, Seals: a. white: 七祖仁山; b. red: 非心非身是幡動耳.

180. Landscape (口維城尼寺圖). Paper, 122 × 43cm. *In imitation of Shangguan Qing* (?) 上官青. Signed 仁山. Seals: a. 七祖仁山; b. 非心非身是幡動耳.

181. Landscape. Paper, 139 × 118cm. Seal: red: 仁山. Very damaged.

182. Landscape (繪事以詩...) (see Plate 63). Paper, 116 × 38cm. Signed 仁山.

183. Landscape (人生數十年...) (see Plate 64). Paper, 121 × 39cm. Signed 仁山.

184. Landscape (越井崗邊...). Paper, 119 × 53cm. Signed 仁山. Seals: a. red circular: 長春; b. white: 祝融仁山.

185. Landscape: two thatched cottages at the foot of a large rock, beside a river (秋氣滿寰宇...). Paper, 88 × 42cm. Signed 靜甫. Seals: a. white: 蘇長春; b. red: 仁山.

186. Landscape (絃管笙歌...) with inscriptions in several different scripts. Paper, 113 × 47cm. Dated Spring 1848. Signed 蘇長春. Seals: a. white: 祝融仁山; b. red rectangular 靜甫; many other seals that are indecipherable.

187. Landscape (small houses on an island, lying half way between a foreground of wooded river banks and a background of low mountains). Paper, 103 × 32cm. Signed 蘇仁山. Seals: a. red circular: 長春; b. white: 花洞小神仙. Style similar to that in *Landscape dedicated to Huangcun* (Cat. 251).

188. Landscape in the style of Hongren (臨僧弘仁畫法). Paper. Signed 仁山. Seal: white 花洞小神仙.

189. Landscape. Paper, 117 × 39cm. Signed 仁山. Seal: white: 長春(?).

190. Landscape in two registers (按畫寶鑑). Paper, 121 × 47cm. Signed 蘇仁山. Seal: white: 長春之章.

191. Landscape. Paper, 151 × 38cm. Signed 蘇長春. Neither the execution of the painting nor the writing of the inscription bear any relation to Su Renshan's work.

192. Figure accompanied by a servant, background of banana trees and rocks (未必賢也...). Paper, 135 × 36cm. Signed 仁山.

193. Figure accompanied by a servant, foreground of shrubs and rocks. Signed 祝融仁山. Seals: a. white: 祝融仁山; b. red: 靜甫. On the whole, the technical quality is feeble.

194. Rocky peak emerging from the mist above a clump of willows (峯峯雨氣...). Paper, 140 × 72cm. In the style of Mi Fei. Signed 仁山. Seals: a. white: 七祖仁山; b. red: 非心非身是幡動耳. Very rudimentary.

195. Figures in a landscape (王逸少云...). Paper, 75 × 34cm. Signed 長春. Seal: red: 仁山. Clumsy imitation.

196. Bearded scholar seated on a rock, with two people unrolling a calligraphy behind him. Paper, 112 × 35cm. Seal: white: 仁山書畫. Clumsy imitation.

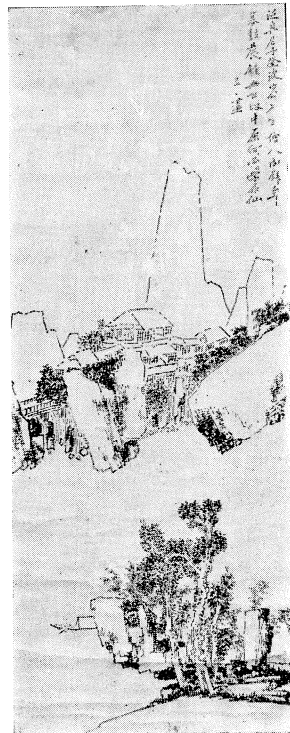
197. Landscape in the style of the School of Mi Fei. (臨元章畫派). Paper, 112 × 29cm. Signed 仁山. Seal: white: indecipherable. Technical quality crude.

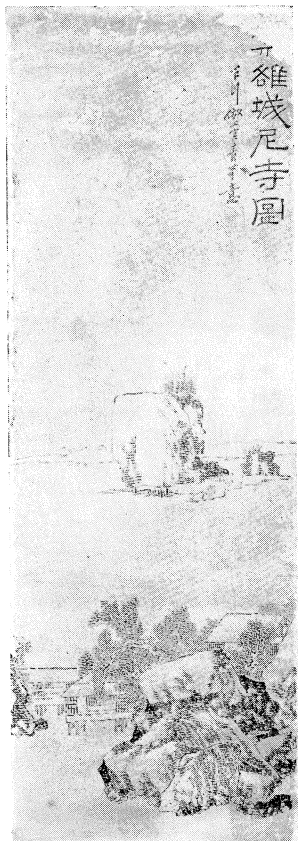
198. Birds. Paper, 243 × 123cm. Inscription and signature damaged. One seal is still legible: white: 長春之章. This enormous and singular painting is dizzyingly alive. In the Jen collection, we saw some birds painted with a similar technique. The general idea of the work and above all, details of flowers and plants in the lower part of the painting, seem, however, foreign to Su Renshan's style. One can not put this painting aside lightly, but it gives rise to serious doubt.



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199. The family of Su Dongpo (眉山一家文學圖). Paper, 189 × 95 cm. Signed 蘇長春; Seals: a. red circular: 長春; b. white: 山仁. (山 is represented figuratively; the seal has been cut into a fanciful shape). The lines are a bit lax, the calligraphy is not the most convincing but the work as a whole does not lack animation.

200. Two women sitting in meditation (頓覺參禪...). Paper, 122 × 58cm. "In the style of Wang Hui" 擬王翹畫法. Signed 鮑澐. The general composition, the technique used for the figures and the style of calligraphy are very close to those in *Eight Immortals* (Cat. no. 353).

201. Nine figures sitting in a ring. Paper, 56 × 31cm. Signed 仁山. Seal: white: 仁山戲墨 (only occurrence of this seal). Execution rather crude. The signature and the seal seem rather dubious.

202. Three figures, one of which is holding a child in his arms. Paper, 169 × 86cm. Dated 1845, signed 仁山. Seals: a. white: 七祖仁山; b. white: indecipherable. The figures have a very beautiful stance but the inscription is dubious.

203. Nine Old Men (see plate 103). Paper, 103 × 42cm. Dated 1846, signed 鮑澐. Seals: a. white: 七祖仁山; b. red: 靜甫. There is an almost identical painting in the collection of Lee Kwok-wing (Cat. 263); only the dimensions and the seals are different. Further, the Lee version has an additional inscription of five lines. The workmanship of the two paintings is equal in standard, the quality middling. Painters have frequently been known to make several copies of a particularly satisfactory work but it is unlikely that such copies would be so painstaking and slavish. Are these two imitations of an original that has been lost? In this particular case, the forger must have been an exceptionally competent and careful worker. Provisionally, I am more in favour of the authenticity of Lee Kwok-wing's painting, because of the longer inscription written by a more agile hand. While awaiting a more thorough analysis, the question is open.

204. Wei Fu-ren teaching calligraphy (see Plate 101). Paper, 135 × 36 cm. Signed 仁山. There is a replica of this painting, identical in all details, in Lee Kwok-wing's collection. (Cat. 264). The technical quality of the Suma version is definitely superior but still not altogether convincing.

205. Pupil learning calligraphy (see Plate 99). Paper, 135 × 36cm. Signed 仁山. Close stylistic relationship with 203. For this work too, there is an almost identical copy in Lee Kwok-wing's collection (Cat. 266) (The Lee version is not so tall, omits the rock in the foreground and has the calligraphy aligned in four columns instead of three). The brushwork on the Suma version seems firmer—although the difference in quality is less evident than for the preceding pair. It is not impossible that both pairs 204/265 and 205/266 are forgeries.

206. Seven figures. Paper, 94 × 33cm. Signed 仁山. Seal: white: 仁山 (山 is represented figuratively, the seal is cut in a fanciful way). Composition related to that of 203 but here the technique is more crude and impetuous.

207. Portrait of Su Dongpo. Paper, 74 × 30cm. Signed 長春. Execution very feeble, calligraphy not very convincing.

208. Figure "painted in the manner of the Yuan". Paper, 117 × 61cm. Signed 仁山. Seal: white: 仁山書畫. A formless scribble. But would a forger have dared be quite so impudent?

209, 210, 211, 212. Portraits of doctors and Taoists, grouped in pairs. Paper, 121 × 35cm. Signed 蘇荃. Seals: indecipherable. The double portrait of Chun Yuyi and Hua Tuo 淳于意華佗像 (see Plate 97) is in replica in the Lee Kwok-wing collection (Cat. 264). The technical quality of the Suma version is slightly better, but not good enough to be convincing.

213. Scholar leaning on a table. Paper, 138 × 36cm. Signed 仁山. Technical quality of the painting and calligraphy is related to 204 and 205, but here it is much more mediocre. Obviously a forgery.

214. Scholar unrolling a calligraphy. Paper, 106 × 35 cm. Signed 仁山. Seals: a. red circular: 長春; b. white 仁山書畫. The technical quality of the painting and calligraphy is very bad. Obviously a forgery.

215 and 216. Two "genre scenes". (*Singing lesson* 教誨 and *Traveller asking the way* 問路). Horizontal scroll. Paper, 38 × 61 cm. Signed 仁山. Seal: red: 仁山. A glaring fake bearing no relation whatsoever to Su Renshan's style.

217. Scholar followed by a servant pushing a handcart (靜甫 摹古). Paper, 130 × 65cm. Signed 融道人仁山 (!). Seal: indecipherable. A glaring fake.

218. Stroller in a landscape. Silk, 94 × 35cm. Signed 仁山. Seals: a. red: 靜甫; b. white: 長春. Crude fake.

219. Calligraphy (士稽古...). Paper, 121 × 31 cm. Signed 仁山. Seals: indecipherable. Dubious piece.

220. Calligraphy (poems: "隔簾相望似天河"... ). Signed 仁山長春. Seals: a. red: 長春; b. red: indecipherable. Shows no resemblance to Su Renshan's writing. Obviously a forgery.

221. Bearded figure squatting on a mat. Paper, 56 × 31cm. Signed 仁山. Seals: a. white: 蘇長春; red: 仁山. Execution extremely poor. Obviously a forgery.

222. Labourers, "in imitation of the Yuan". Paper, 92 × 55 cm. Long inscription in praise of the beneficial qualities of agriculture and medicine, as opposed to the destructive activities of scholars. Signed 仁山. Dated the beginning of Spring 1847. Seal: white: 七祖仁山. The grotesque clumsiness of the painting clearly indicates it is a forgery. Curiously, the inscription is less far removed from the writing of Su Renshan. Both from its length and the importance of its content, it seems unlikely that this is a free improvisation of the forger's but would rather seem to be a copy of an original that has since been lost.

223. Figure accompanied by a small servant, seated beneath a tree. Paper, 95 × 45cm. "In the style of Tang Yin", painted in the studio 靜樂齋, in the Baiyun temple 白雲禪寺. Signed 山仁 蘇長春. Seal: white rectangular: 蘇長春印. This seal has not been found on any other painting. The painting itself, grotesquely clumsy, bears no relation to the art of Su Renshan. Impudent fake.

224. Bird foraging under a bamboo. Paper, 100 × 45cm. Signed 仁山. Dated 1849. Seal: white (the imprint is upside down): 仁山書畫. Bears no stylistic relation to Su Renshan's work. Execution inept, grotesque fake.

225. Figure under a tree, background of banana trees. Paper, 100 × 38cm. Signed 靖虎. Seal: white: 仁山 (in this form, the unique occurrence). Bears no stylistic relation to Su Renshan's work. Execution inept, grotesque fake.

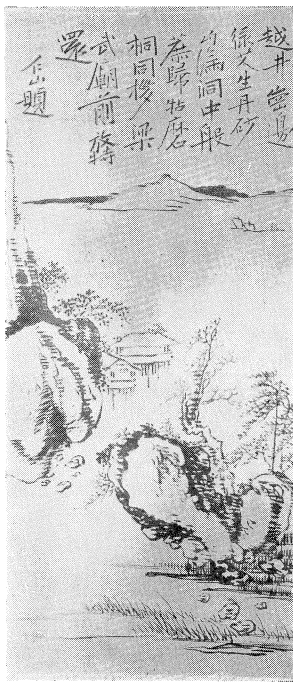
226. Two birds flying under a flowering shrub. Paper, 120 × 60cm. Signed 蘇長春. Seals: a. white: 長春之章; b. white: 仁山書畫. Execution crude, obviously a forgery.

227. Quail under a rock with flowers. Paper, 67 × 31cm. Signed 仁山. Dated, Winter 1865 (fifteen years after the author had disappeared!!!). The most ridiculous of all the fakes.

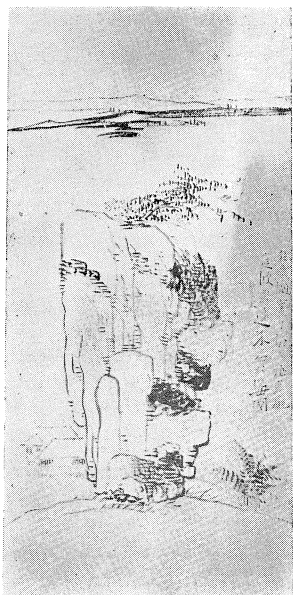
228 and 229. Two groups of figures, making a symmetrical pair. Paper, 106 × 44cm. Signed 蘇養樺. Seal: red: 仁山. The first (see Plate 92) carries the reference "in imitation of Zhuzhuang" (i.e. Shangguan Zhou 上官周) and has a long inscription by Liu Tao 劉濤 at the top, dated 1930. The second carries the title 文宗四像. Both paintings belong to a group of 'industrialised' fakes, mass produced, and each has a twin in the A. Boney collection (Cat. 349 and 350). The series seems to have been derived from *Group of Figures*, now in the He Junliang collection (Cat. 318), assuming that this latter painting is authentic, which is not at all



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184



185

certain, but at any rate the standard is higher. Various elements of the figures have been borrowed and automatically multiplied simply by inverting the initial composition. The technical quality is extremely poor, the lines inert as lengths of wire and strung out flatly.

230. Mountain and river, with a willow in the foreground. Fan. Dedicated to Jingquan 鏡泉, signed 仁山. Seal: white: 靜甫. Workmanship second rate.

231. Mountain and clumps of pine (see Plate 105). Fan. Dedicated to Jingquan, signed 仁山. There is an identical fan in the Jen You-wen collection (Cat. 68). The technical quality of 231 is slightly superior but still not very convincing.

232. Ge Hong teaching (see Plate 95). Paper, 94 × 46cm. "In imitation of Zhuzhuang", signed 紉濤. Seal: white: indecipherable. There is a very similar painting in the Jen You-wen collection (Cat. 105). Both seem to be forgeries. The subject matter, the manner of grouping the figures, the writing of the inscription and the reference to Zhuzhuang suggest this painting might be associated with the two pairs of 'industrialised' fakes in the Suma collection (228, 229) and the Boney collection (349, 350) but their standard is even lower.

233 and 234. Two album leaves. Paper. Very damaged.

A. Figure wrapped in a heavy coat, with a hood over his head, followed by a small servant carrying an umbrella (see Plate 78). Signed 仁山. Seal: white: indecipherable.

B. Figure of a monk (see Plate 79). Signed 仁山. Seal: white: 長春之章. These two pages, which seem to be authentic, were copied 'industrially' by a forger (Cat. 294-301, 308, 329-330, 337-344, 345-348). Comparing the Suma originals with the various forgeries in Hong Kong collections is very telling. The former were improvised with a free, detached imaginativeness, the others are frozen in a heavy, mechanical formula.

235, 236, 237, 238, 239 and 240. Six album leaves. As I was only able to study photographs of these paintings and do not know their dimensions, it has been difficult for me to determine whether they form a homogeneous group.

A. Scholar with a big hat and dangling sleeves, accompanied by a small servant. Signed 仁山. Seal: white: 仁山書畫.

B. Scholar in full face, arms folded, back of a servant in the foreground. Signed 仁山.

C. Scholar wearing a cap and with long sleeves, followed by a servant carrying a branch. Signed 仁山. Seal: white: 祝融仁山.

D. Scholar in full face, arms hanging, a servant behind him. Signed 仁山. Two indecipherable seals.

E. Scholar wearing a cap with his servant (back view) seated on a mat. Signed 仁山.

F. Woodcutter carrying a faggot. Signed 仁山. Seal: red: 靜甫.

All of these pages, in a very bad state of repair, are painted in the 'abridged' style, very raw. They seem to be authentic.

241. Fourteen-page manuscript, mounted to form an album. Collection of notes on literature, nomenclatures of famous artists, copies of models of calligraphy. Seems to have been a notebook for the personal use of its author. One page (see Plate 61) is dated 1847, in Cangwu (Wuzhou 梧州). Very important historical document.

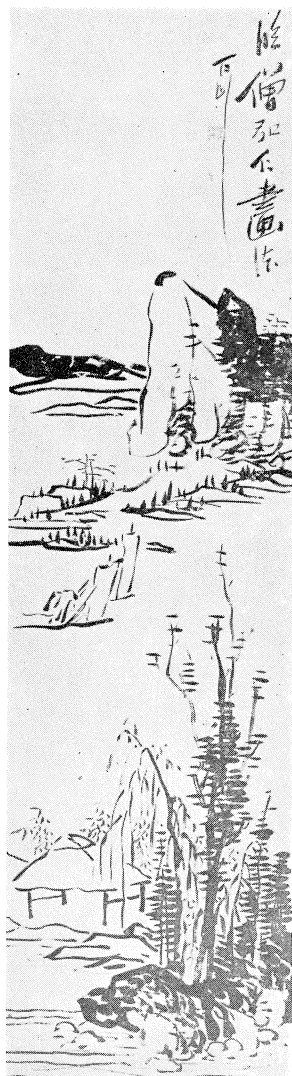
242, 243, 244. Three album leaves (landscapes). Dubious.

245. Figure kneeling in a small room, praying before the effigy of a Buddha. Cannot possibly be connected with Su Renshan except through a seal (obviously forged), red: 仁山.

246 and 247. Two big album leaves. Paper, 26 × 30cm. A Buddhist figure astride a lion, a horse gambolling in the clouds (this latter has been signed 仁山). Two grotesque fakes of appalling technical quality.



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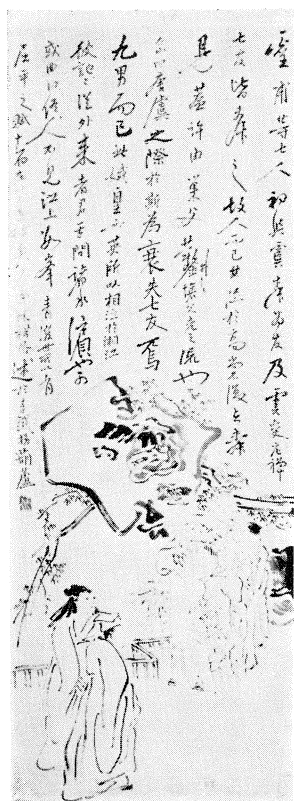
200



201



202



207

206



曹坡道過家 吳雲

士積古者種植工裁制 高源派 賈寶  
藏吏官守此六者變動事物交匯  
匪以前民用之或之而已矣途以  
和  
年積古者種植工裁制 高源派 賈寶  
藏吏官守此六者變動事物交匯  
匪以前民用之或之而已矣途以  
和

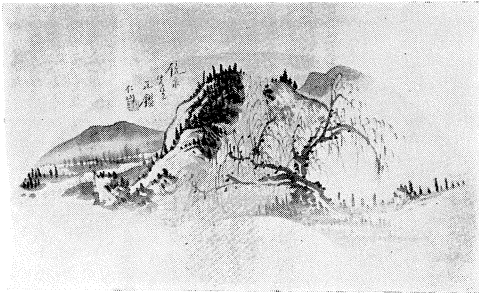
219



227



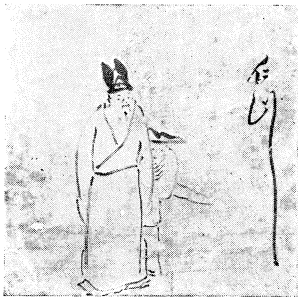
228



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235



238



240

### III. LEE KWOK-WING 李國榮 COLLECTION

(Li Guorong) Hong Kong

This collection was originally very large but has been partially dispersed. All the pieces in R. E. Tow's collection, all except one of the pieces in the J. S. Lee collection, all the fans in the former Li Fan-fu collection and other pieces individually dispersed in various collections mentioned further on, came originally from Lee Kwok-wing's collection, which was exhibited in the City Hall Museum of Hong Kong in August-September 1966. Eighteen pieces were reproduced in Lee Kwok-wing's monograph, published at this time by the City Hall Museum. In my Catalogue, the reference "Monograph LKW" refers to plates in this work. All the paintings that have passed through Lee Kwok-wing's hands, have been remounted by him with excellent taste and have been well cleaned and repaired. This collection has had and still has, several masterpieces as well as some historical documents of capital importance.

248. The twelve constellations (五斗五牽牛織女) (see Plate 34). Paper, 176 × 95 cm. Signed 鮑澹. Seals: a. white: 七祖仁山; b. red: 非心非身是幡動耳. Through a system of comparison, as indicated above (Cat. 23 and 117) this painting can be attributed to around 1847. It is undoubtedly one of the most im-

pressive examples of Su Renshan's figure painting. The figures themselves are spread out on several registers, suggesting heterogeneous spaces; they are integrated by the unity of a complex composition, in admirable equilibrium. The lines, as sharp as a burin's needle, never for an instant fail in intensity.

249. The Travellers (see Plate 42). Paper, 125 × 60cm. Signed 蘇養春. Seals: a. white: 蘇長春印; b. red: 祝融伯子; c. red: 名仁山字靜甫姓祝融氏嶺南人也 (unique occurrence). Astonishing piece, executed in pure line and playing on a whole range of different ink values, to make up for the absence of a wash. The conception of the composition is very original and its equivalent is not to be found in any other painting by Su Renshan. The presence of two seals that do not occur elsewhere either, gives a sharp tang of enigma to this painting.

250. Boat on an Autumn river 秋江漁艇 (see Plate 13). Paper, 79 × 36 cm. The inscription is a long dissertation on political philosophy, spoken through the mouth of a certain Jingzhuang 靜莊, who could well be Su Renshan himself. The short inscription in the lower right hand corner states that this painting was "copied from my friend Jingzhuang's painting, *Boat on an Autumn river*". Signed 仁山 and 長春. Seals: a. white rectangular: 生山 (only occurrence); b. red (a double circle): 長春. Very original composition: the painting is divided into two symmetrical halves—an abridged, uncluttered painting and dense, tightly-packed calligraphy.

251. Landscape dedicated to Huangcun 簞村 (see Plates 12 and 58). Paper. Very important inscription which informs us of Su Renshan's thoughts, his aspirations and the reasons for the quarrel with his parents. Dated, Autumn 1842, signed 仁山. Seal: round red: 長春.

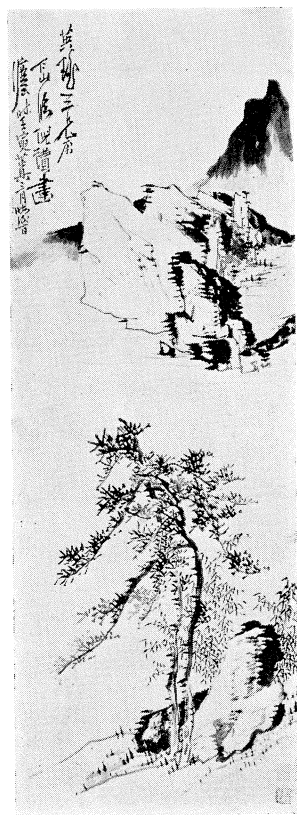
252. Landscape dedicated to Yingyao 英瑤. Paper, 97 × 33cm. "In imitation of Ni Zan". Dated, Spring 1842, signed 仁山. Seals: a. white: 長春; b. white with a double frame 生山.

253. Landscape in imitation of Huang Gongwang. Paper, colours, 96 × 34cm. Signed 蘇仁山. The same pair of seals as on 252; the two paintings have close stylistic affinities also with the landscape 251. There is every reason to believe that the landscape 253 dates from 1842 too.

254. Figure seated with a lute in a landscape. Paper, 125 × 36cm. Signed 祝融仁山. Seals: a. white 長春; b. white: 仁山書畫. Execution feeble. Not very convincing.

255. Landscape in imitation of the Yuan. Paper, 56 × 30cm. Painted in the 碧梧書堂, signed 仁山. Seal: white: 蘇長春印. A panel from a group of four paintings (see Cat. 256, 306, 320).

252





253

255



256. Landscape in imitation of the ancients. Same signature and seal as 255. Makes a group of four with 255, 306, 320.

257. View of a river. "In imitation of the ancients". Horizontal painting. Paper, colours, 33 × 88cm. Signed 仁山. Seal: white: 長春居士 (unique occurrence). The painting is pretty... but hardly in Su Renshan's style. There is an element of doubt about this work.

258. Two daughters of the Fan family (二范像). Paper, 118 × 33cm. Signed 仁山. Seals: a. white: 蘇長春; b. red: 仁山.

259. Four seated figures. Horizontal painting. Paper, 62 × 113cm. Signed 仁山. Seals: a. white: 祝融仁山; b. red: 靜甫. Very roughly executed, but it is not without verve and vitality.

260. Taoist figures (道士張素卿十二真君). Horizontal painting. Paper, colours, 30 × 116cm. Signed 蘇長春. Seal: white: 仁山, cut into a fanciful shape. The execution is graceful, but not entirely convincing.

261. Bodhidharma. (see LKW monograph 13). Paper, 62 × 34cm. Signed 龔嫻. Seal: red: 仁山. Clumsily executed, calligraphy shows little resemblance to Su Renshan's.

262. Scholar holding a fan, accompanied by two small servants. Paper, 29 × 20cm. Signed 祝融仁山. Seal: red: 靜甫. Execution very poor.

263. Nine old men (see Plate 104). Paper, 110 × 40cm. Dated 1846. Signed 甦長春. Seals: white: 長春之章; b. white: 仁山書畫. There is an identical painting in the Suma collection (Cat. 203). The technical standard is more or less the same in both. The Lee Kwok-wing version has an additional inscription. On the whole, the calligraphy is livelier in this one than in the Suma version, although the difference is not very marked. There used to be a third version of this painting in the Li Fanfu collection but its quality is said to have been inferior.

264. Double portrait of Chun Yuyi and Hua Tuo 淳于意華佗像 (see Plate 98). Paper, 85 × 34cm. Signed 蘇長春. Seals: a. red: 靜甫; b. white: 祝融仁山. There is an identical painting (Cat. 209), one of a series of four double portraits, in the Suma collection. The Lee version seems to be technically inferior to the Suma one, which, however, is not very convincing either.

265. Wei Fu-ren teaching calligraphy (see Plate 102). Paper, 133 × 36cm. Signed 仁山. Seal: red: 仁山. There is an identical painting in the Suma collection (Cat. 204). The Lee version is technically inferior to the Suma one. The Lee version is probably a forgery but the Suma version need not necessarily be authentic either.

266. Pupil learning calligraphy (see Plate 100). Paper, 108 × 36cm. Signed 仁山. Seal: red: 仁山. There is an identical piece in the Suma collection (Cat. 205). The Lee Kwok-wing version is not as tall as the Suma one. A rock has been left out in the foreground and the inscription is dispersed over four instead of three columns. Like 265, it is probably a forgery.

267, 268 and 269. Three big album leaves. Paper, 36 × 26cm.

A. Landscape (朱樓間數樹...) (see Plate 36). Signed 長春.

B. Landscape "in imitation of the Yuan". Signed 仁山.

C. Landscape, signed 仁山. (The latter signature seems to be forged and to have been added to the painting afterwards, not that this in any way invalidates the authenticity of the painting itself.) (LKW Monograph 15). Three lovely pages that curiously remind one of Gong Xian's 龔賢 style.

270. Orchid and rock (LKW Monograph 17). Album leaf. Paper, 29 × 34cm. Signed 長春. Seal: white: 祝融仁山. Originally, this page must have been part of the first section (seven pages) of a sixteen-page album "Flowers and Plants", now in the Jen Youwen collection. (Cat. 137 to 148).

271, 272, 273 and 274. Album leaves: four patriarchs of Buddhism. Paper, 32 × 29cm.

A. 鳩摩羅什 (LKW Monograph 10), signed 仁山, seal: white: 蘇長春.

B. 鳩摩羅多 (LKW Monograph 11), signed 靖虎, seal: red: 仁山.

C. 姜實休 signed 仁山, seal: white: 蘇長春.

D. 玄奘 signed 仁山, seal: white: 蘇長春. These four pages have great vitality but the

writing on them is crude and does not inspire confidence.

275 and 276. Two big album leaves (landscapes). Paper, 29 × 35 cm. The first has a signature 仁山 and two seals (white: 長春 and red: 仁山). The second bears no mark of identification (which is rather a favourable sign).



257



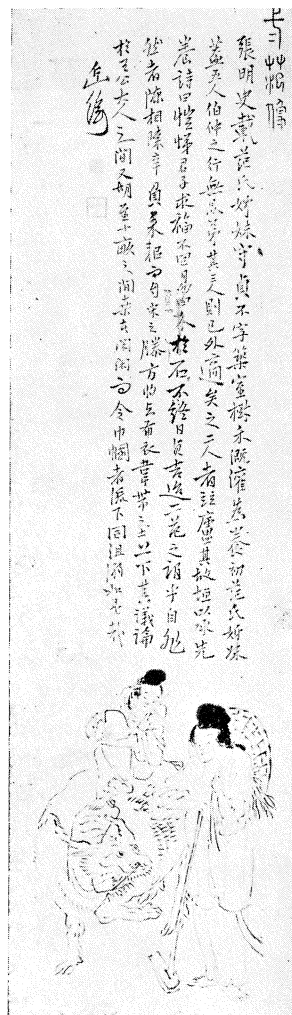
259



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258



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# IV. ROBERT E. TOW 曹百宜 COLLECTION (Cao Baiyi) Hong Kong

This collection is made up entirely of paintings that were originally in the Lee Kwok-wing collection.



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277. Lohan (see Plate 33). Paper, 82 × 35cm. Signed 仁山. Seals: a. white rectangular 嘯臥; b. red rectangular: 長春; c. white with a double frame: 七祖 (these three seals only occur on this painting); d. red: 仁山. Of all Su Renshan's figure paintings, this one seems the most pure, the most subtle and the most perfect. The sober linearity is made pliant and animated by a play of contrasts between pale and thick ink lines. Within its own strict bounds, a well aimed and incisive brush has exploited an astonishingly varied range of graphic resources. The equilibrium and intensity in this work show the classical maturity of Su Renshan's art.

278. Landscape (青溪碧嶂圖). Paper, 89 × 34cm. Dated 1845, signed 蘇長春靖甫. Seals: a. red circular: 長春; b. white: 花洞小神仙; c. white: 在家僧 (unique occurrence). Strangely evanescent landscape in pale ink.

279. Scholar followed by a servant carrying a lute, in a landscape with a waterfall. Horizontal painting. Paper, colours, 40 × 91cm. Signed 蘇長春. Seals: a. red circular: 長春; b. white: 花洞小神仙. A very elegant and delicate painting in quite a traditional vein. Apart from the technique used to paint the tree, which is also found in several other works by Su Renshan, the painting is hardly reminiscent of the style of our artist.

280. Landscape (深沉院宇...). Paper, 103 × 41cm. Seal: red circular: 長春. Technique arid and second-rate; a work which seems foreign to the style of Su Renshan.

281. Landscape (別裁詩意圖). Paper, 120 × 37cm. Signed 仁山. Seal: white: 嶺南逸士蘇長春印. Collector's inscription eulogising Su Renshan (written by the same hand as 28-31).

282. Landscape (淳化和南...). Paper, 120 × 44 cm. Signed 仁山. Second-rate.

283. Landscape (空江生秋聲). Silk, 118 × 51 cm. The painting used to have a signature. Lee Kwok-wing, believing that the signature had been added by another hand, took the liberty of effacing it! Red seal (forged, according to Lee) 靜甫. Not of outstanding quality.

284. Female figure with a buffalo 汝陽劉四像 (see LKW monograph 7). Paper, 118 × 59cm. Signed 仁山. Seals: a. white: 蘇長春; b. red: 仁山. Very elementary but still plausible. Compare the composition with 258.

285. Tao Yuanming leaning against a pine (see LKW Monograph 8). Paper, 102 × 57cm. Signed 仁山. Seals: a. white rectangular 琴棋詩酒 (unique occurrence); b. white with a double frame: 仁山; c. red: 長春. The technique of both the painting and the calligraphy is very poor. Very dubious specimen.

286. Figure with elbows leaning on a pile of books at the foot of a shrub (蕭蕭枯木...) (see LKW Monograph 2). Paper, 120 × 41cm. Signed 仁山. Seal: white: 蘇長春. Very elementary, at the limits of plausibility.

287. Female figure (秋竹影...) (LKW Monograph 6). Paper, 61 × 33cm. Signed 仁山. Seals: a. red: 仁山; b. white circular: 書畫禪. This painting is a forgery and belongs to a large family of them, easily recognisable because they have their own trademark: the white circular seal: 書畫禪.



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288. Figure holding a baby. Signed 仁山. Paper, 107 × 49 cm. Seals: a. white: 仁山書畫; b. red: 靜甫. The technique shows a clumsiness and crudeness that passes all bounds of acceptability.

289. A rock and two trees. Paper, 46 × 29cm. Seals: a. white: 長春; b. white: 花洞小神仙.

290, 291, 292, and 293. Four album leaves. Paper, 28 × 17 cm. Seal: white: 仁山書畫. (A. 子英漁 B. 葛洪樵 C. 許衡耕 D. 關尹讀). Execution really very crude.

204 to 301. Eight album leaves (figures). Paper, 30 × 23cm. Seals: a. red: 仁山; b. white circular: 書畫禪.

A. A hooded figure followed by a servant carrying an umbrella (reproduced on the cover of Lee Kwok-wing's monograph, see Plate 81); copied from an original in the Suma collection (Cat. 233). Signed 祝融子 (sic!) 仁山. There are several other replicas of this painting: see 337 and 345.

B. Monk 羅摩說法圖 (Plate 83). Signed 蘇仁山. Derived from an authentic page, now in the Suma collection (Cat. 234). There is also a second replica: see 338.

C. Woman seated at a table and a child reading (丁月娥丁鶴年). Signed 長春蘇仁山. There are several other replicas: see 308, 329, 339.

D. Two seated figures leaning against a rock. Signed 長春蘇仁山—which is an absurd signature. There are several other replicas: see 340, 346.

E. Scholar seated beside a book and a vase (朝雲誦偈). Signed 祝融子 (sic!) 蘇仁山.

F. Mother and child, seated. Signed 長春. There are several other copies: see 341, 347.

G. Woman holding a lute. Signed 仁山.



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292



298



300

H. Two figures and a small servant. Signed 靖甫蘇仁山 (see also 344 and 348). This album, which is a forgery throughout, was reproduced several times, almost mass-produced. The original models of the first two pages are known. There are numerous variants of the forgeries. For example, the figures on page H are found again, enlarged, in the Suma/Boney series of fakes (Cat. 228–229/349–350). Again, the woman and child on page C can also be found in a more developed composition on a painting from the collection of J. S. Lee (Cat. 308); the female figure is itself a variant of another forgery, mentioned above (Cat. 286). The forger in question managed to extract a considerable number of compositions from what was in fact very little iconographic material. He repeated himself mechanically or multiplied the variants by modifying details. The technique of his work is very poor; his lines are stiff and rigid and produce a particularly unpleasant effect. Note again his trademark: a white circular seal 書畫禪. He does not know his subject very well and makes several blunders: e.g. he writes 子 after 祝融 or includes both 祝融 and the patronym 蘇 in one signature. I have already come across his works in five different Hong Kong collections and I expect there are many others of which I know nothing.

## V. J. S. LEE 利榮森 COLLECTION (Li Rongsen) Hong Kong

Apart from item 308, all the paintings in this collection came from the Lee Kwok-wing collection.

302. The spring at the foot of the mountain (山下出泉) (see Plate 14). Paper, 350 × 138 cm. Dated 1843, signed 蘇長春. Seals: a. white: 仁山書畫; b. white: 長春之章. This gigantic landscape, the dimensions of which are really extravagant, is dizzyingly complicated. If one isolates the different elements, one easily finds the subject matter for a dozen different paintings. The skilful composition coherently unites the different parts, building up a vast, complete universe into which the spectator is plunged and immersed. Unfortunately, no photograph can do justice to this exceptional work.

303. Landscape (雲泉高閣圖) (see LKW Monograph I). Silk, 91 × 38 cm. Dated 1837, signed 祝融仁山, 杏壇居士, 靖甫. Seals: a. white: 仁山書畫; b. white: 靖甫; c. red: 仁山. Work from his youth, the technique used is very traditional, in line with the productions of Su Renshan's province.

304. Landscape (see LKW Monograph 14). Paper, 122 × 45 cm. Signed 仁山. Seals: a. white: 七祖仁山; b. red: 仁山 (both have been imprinted a second time in the lower right-hand corner). Work of maturity.

305. Pine, banana tree and a rock (see LKW Monograph 16). Paper, 102 × 38 cm. Signed 長春. Seal: white, cut into a fanciful shape: 仁山—山 is represented figuratively.

306. Landscape in imitation of Ni Zan. Paper, 56 × 30 cm. Signed 仁山. Seal: white: 蘇長春印. Third panel of a group of four (see Cat. 255, 256, 320).

307. Five Saints of Antiquity (五聖圖) (see LKW Monograph 4). Paper, 117 × 49 cm. Signed 蘇長春. Technique rather crude.

308. Seated woman reading at a table with a schoolboy and a figure on a horse in the background (see Plate 90). Paper, 57 × 33 cm. Signed 仁山. Seals: a. white circular: 書畫禪; b. red: 仁山. This painting is a forgery and belongs to an 'industrialised' series mentioned above, Cat. 294–301. The figures of the woman and child are a repetition of those on page C of the forged album 294–301.

309. Calligraphy (see LKW Monograph 18). Silk, 31 × 61 cm. Signed 仁山.

# VI.

## COLLECTION OF THE LATE LI FANFU 李凡夫

### Hong Kong

Concerning Li Fanfu, see Part 1, Appendix: Sources. We do not know the actual number of Su Renshan paintings that Li Fanfu had in his collection. A part of it was given to the Museum of Canton but we have no record of the other paintings. (Li Fanfu died in Hong Kong in 1968). Of the items catalogued here, photographs of which we still possess, we only know that they were at one time in the possession of Li Fanfu but we do not know whether they were included in the donation presented to the Museum of Canton or whether they passed into the hands of heirs.

All pieces catalogued here, with the exception of no. 316, were originally in the Lee Kwok-wing collection.

310. Landscape with a figure in a boat (see Plate 75). Fan. Signed 仁山. Seal: red circular: 長春.

311. Landscape with a clump of trees, a thatched cottage and a strolling figure. Fan. "In imitation of the style of Wang Meng" Painted at the 清夢山房, signed 蘇長春. Seal: red circular: 長春.

312. Seated figure, leaning on a pile of books. Fan with light colours. Signed 鯨潭. Seal: white, cut into a fanciful shape 仁山 (山 has been carved in a figurative manner).

313. Bird on a branch. Fan. "In imitation

of the style of the Yuan". Signed 仁山. Seals: a. white: 長春; b. red: 仁山.

314. Orchid and bamboo. Fan. Signed 仁山. Same seal as 312.

315. Poem in semi-cursive calligraphy (see Plate 60). Fan. Signed 仁山. Seals: a. red circular: 長春; b. white: 花洞小神仙. Important historical document. A postscript to the poem alludes to a visit Su Renshan made to a western mission-house.

316. Landscape (reproduced in 廣東名家書畫選集). We only know this painting from a very bad photograph. As far as I can judge, it must be an important piece.



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## VII. HE JUNLIANG 何君亮 COLLECTION

### Hong Kong

Both items catalogued below were originally in the Lee Kwok-wing collection.

317. Landscape with buildings (see Plate 2). Silk, light colours, 123 × 43 cm. Dated Autumn 1843, painted in Canton, signed 仁山 蘇長春. Seals: a. bipartite red-white: 仁山; b. white: 長春; c. white 長齋僊春 (unique occurrence). A painting that has great historical importance: it tells us about Su Renshan's early artistic tendencies and shows that at the age of fifteen, he already had an astonishing mastery over traditional painting techniques while his work was very much in line with the provincial school of Guangdong.

318. Group of figures (see Plate 91). Paper, 120 × 56 cm. "Copied from Zhuz-

huang". Signed 仁山. Seal: red: 仁山. The quality of this painting is quite good but I find it only half convincing. If it is an authentic work, it must be the original from which the series of 'industrialised forgeries' was derived. Elements from it are to be found in both the *Ge Hong* paintings (Cat. 105 and 232), in the four *Groups of figures* which are in duplicate in the Suma and Boney collections (Cat. 228-229/349-350) and in several pages of the numerous copies of the forged album (204-301). If this work is itself a forgery, it stands as a sort of link in a chain between the lost original and the inferior category of forgeries mentioned above.

## VIII. W. Y. T. COLLECTION

### Hong Kong

Both the items catalogued below came from the Lee Kwok-wing collection.

319. Two strolling figures accompanied by a servant; willow and cliff in the background (see Plate 31). Paper, 62 × 30 cm. Signed 長春.

320. Landscape. Paper, 56 × 30 cm. Signed 仁山. Seal: white: 蘇長春印. Belonged to a group of four (see Cat. 255, 256, 306). This painting has a disconcerting inscription: "copied from a painting of the Yuan master, Li Cheng" 臨元人李成. Su Renshan must certainly have known that Li Cheng was not a Yuan master at all. Further, this mistake would not have

been made by a forger, since members of this profession always have at least an elementary knowledge of art history. Should we interpret this strange lapse as a consequence of Su Renshan's mental disturbance? The execution of the painting is certainly typical of the phase of deliquescent painting, showing disjointed forms, through which Su Renshan's art seems to have passed. Or should we interpret the sentence in the sense "copied from a Yuan version of a work by Li Cheng"? This last interpretation seems rather tortuous.

## IX. CHEN YAOBANG 陳耀邦 COLLECTION

### Hong Kong

An item that used to be in the Lee Kwok-wing collection.

321. Flower and plant. Fan. Signed 仁山. Seals: a. red circular: 長春; b. white 花洞小神仙.

## X. COLLECTION OF THE CITY HALL MUSEUM

### Hong Kong

322. Landscape in imitation of Lan Ying. Paper, signed 蘇仁山. Seals: a. red: 蘇印 (uni-

que occurrence); b. red: 仁山. Execution very feeble, it is probably a forgery.

## XI. ZHENG 鄭 \*\*\* COLLECTION

Hong Kong

A painting that used to be in the Lee Kwok-wing collection.

323. A scholar making tea beside a river. A small painting on silk. Signed 靖虎. Clumsy technique that bears no resemblance to Su Renshan's style. Obviously a forgery.



323

## XII. JACKSON YU 尤紹僧 COLLECTION

(You Shaoseng) Hong Kong

324. Landscape (see Plate 43). Paper, 119 × 36cm. Signed 蘇長春. Seal: red, indecipherable. Linear style of his maturity, intense and controlled. Composition admirably constructed and equilibrated.

325. Landscape. Paper, 119 × 37 cm. Signed 蘇長春, 蘇長春. Seals: a. red: 仁山; b. white: 蘇長春. In a wilder vein. The vehemence of the calligraphy comes close to that in the *Six seated figures* in the Suma collection (Cat. 166).

326. Five seated figures, one of which is holding a child. Paper, 121 × 63cm. Signed 靖甫. Seals: a. white: 七祖; b. red: 仁山 (the pair is repeated twice). There is a particularly large number of forgeries in this abstract, brutal style. However, I think this piece is authentic; it is powerfully animated.

327. Duck swimming under the stem of a reed. Paper, 40 × 36cm. Signed 仁山. Seal: white, with a double frame: 仁山. Style rather crude but the verve in the painting is convincing.

328. Scholar accompanied by a servant. Paper, 64 × 38cm. Signed 祝融仁山. Seal (the imprint seems to have been traced out by hand and not printed by applying a real seal): 仁山之印. Technical standard is unacceptably bad. Forgery.

329 and 330. Two pages from an album of the 'industrialised' forgeries (see Cat. 294–301); the first is a copy of page C, this time signed 蘇仁山 instead of 長春蘇仁山. The second is a copy of page D—this time, the seated figure in the second plane is bald.

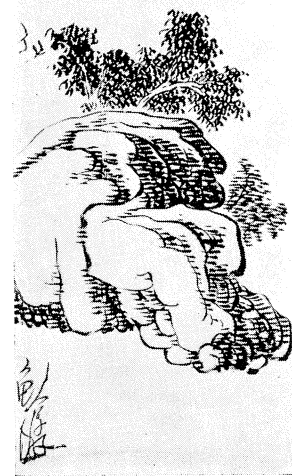
325



326



327



## XIII. TAN TSZE CHOR 陳之初 COLLECTION

(Chen Zhichu) Singapore



331. Buddhist paradise (see Plate 35). Paper, 114 × 53cm. Neither a signature nor seal of the artist's; an inscription by a collector. Visionary imagination translated into complex language; minute detail.

332. The trinity of happiness 三星圖. Silk, 90 × 52cm. Signed 仁山. Technically very crude. A work that is stylistically foreign to Su Renshan; seems to be a forgery.

332

## XIV.

## LI YESHUANG 李葉霜 COLLECTION

Taipei, Taiwan

333. Figures arranged on two registers (前輩作宋史畫... ). (see Plates 26 and 27). Paper, dimensions not given. Signed 仁山: Seals: a. red: 長春; b. white, with a double frame: 七祖; c. red 仁山. In a very bad state of repair. A very daring composition which succeeds in unifying two scenes and two heterogeneous spaces. Painted with an uninhibited brush. A fine contrast of thick and pale ink. The technique used is slightly reminiscent of Cat. 166 but rather more serene.



## XV.

## ZHENG RUOLIN COLLECTION

鄭若琳

Hong Kong

334. Landscape in linear style, with a pavilion on a rocky promontory standing above a river (see Plate 41). Paper, 119 × 56cm. Signed 仁山. Seal: white: 仁山書畫. Exemplary purity and perfection. The asceticism and equilibrium of an original style developed to its full maturity.

## XVI. CAMOENS MUSEUM

Macao

335. Pang Tong and Zhuge Liang. Paper, Dedicated to Zhizhuang. Signed 治莊. Seals: a. white: 祝融仁山; b. red: 靜甫. Technical quality mediocre, very similar to Cat. 262. Dubious authenticity.

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## XVII. HUO BAOCAL 霍寶材 COLLECTION

Hong Kong

336. Four bearded figures. Paper, 102 × 44 cm. Dated 1843. Signed 蘇長善. Closely related to Cat. 12. The style seems foreign to Su Renshan's, must be a forgery.

337 to 344. Eight album leaves, belonging to a series of 'industrialised' fakes. Copies of pages A, B, C, D, F, H of album 294-301, with

only a few minor differences in the wording and in the placing of the titles and the signatures (the seals are identical). In this album, leaf E and G of album 294-301 are replaced by a leaf showing two scholars, full face, and a small servant standing behind them, signed 祝融子 (sic.!) 蘇仁山 and a page with a hooded figure, back-view, holding a long knotted stick, signed 仁山.

336



340



342



343

## XVIII. \* \* \* COLLECTION

Hong Kong

Album I saw and photographed at a dealer's but he was unwilling to give me the owner's name.

345 to 348. Four pages from the everlasting album of 'industrialised' forgeries. Strict,

and identical copies of pages A, D, F, H of album 294-301.

## XIX. A. BONEY COLLECTION

Tokyo

349 and 350. Two groups of figures (燕山教子圖 and 葛僊授經圖) (see Plates 93 and 94). Paper, 119 × 40 cm. Signed 蘇養椿

Seal: red: 仁山. Two 'industrialised' forgery, symmetrical copies of the two Suma forgeries (Cat. 228-229.).

## XX.

PAINTINGS OF WHICH WE HAVE PHOTOGRAPHS  
BUT WHOSE WHEREABOUTS  
ARE UNKNOWN

351. Landscape (題桐書院珍藏) (see Plate 59). Paper, dimensions not known; no signature or seal. This painting has a long and very important inscription (that I have reproduced and translated in extenso in note 77, Chap. II). This is a precious painting both because of its artistic merit and its documentary importance. For a time, it was in a small, curio-shop in Hong Kong. It was sold for a song to a passing visitor who took it away, apparently to America, treasuring it as an exotic, anonymous souvenir. It is to be feared that it is now lost without

trace. Luckily, Lee Kwok-wing preserved a photograph of it, which he obtained from the dealer in question. This unique document, which he kindly showed me, is reproduced here, Plate 59.

352. A tree and a rock. Signed 靖虎. Seal: white: 仁山書畫. A photograph of this painting, which seems indisputably to be a forgery, has been preserved by Mr. Chuang Shen 莊申. Where the painting came from and what has now become of it, are unknown.

## XXI.

## COLLECTION OF THE MUSEUM OF CANTON

China

353. The eight Immortals. Paper, 182 × 93 cm. Signed 仁山. (Reproduced in 廣東名畫家選集, Plate 66). Rudimentary but not without vitality.

354. Su Wu watching sheep. Paper, 123 × 59 cm. Signed 仁山. Seal: white: 七祖仁山; red: 非心非身是幡動耳. Rather crude. (Ibid., Plate 67).

355. Woman adorning herself with a flower. Paper, 177 × 67 cm. Signed 蘇養椿. Seal: white, 仁山書畫. Summary. (Ibid. Plate 68).

356. Landscape. Paper, colours, 128 × 35 cm. Signed 仁山. Seal: red circular: 長春. In a more traditional vein, exquisitely perfect. Closely related to Landscape Cat. 16, certainly of the same period. (Ibid., Plate 69).

357. Immortals (五羊仙圖). Paper, 136 × 72 cm. No signature or seal. (Ibid., Plate 70). (This work, we know, comes from the collection of Li Fanfu).

358. Portrait of Ge Hong. Paper, 134 × 45 cm. Signed 仁山. Seal: white: 七祖仁山. (Reproduced in a packet of picture post-cards 廣東博物館藏繪畫, Peking 1965).

359 and 360 Figures (三十六洞真君圖 and 三十六湖真人圖) Two horizontal paintings, mentioned in the Catalogue of the exhibition of works of art from the Museum of Canton, shown in the Chinese Chamber of Commerce in Hong Kong, in 1961. Unfortunately, neither of these paintings was reproduced in the Catalogue. Connoisseurs who saw the exhibition have told me that both the paintings were of outstanding quality.

## NOTE

Apart from the paintings catalogued above, there are references in literary sources to several important paintings that have now disappeared: 1. *Landscape in imitation of Wen Zhengming* 倣文衡山先生畫意, painted on silk and bearing the very important autobiographical inscription studied at the beginning of Chapter II (references of Ruopo, Jen You-wen and Lee Kwok-wing). 2. *The Studio of the Twelve Rocks* 十二石齋圖 a painting showing the home of Liang Jiutu in Foshan. This work, which Su Renshan himself said he was particularly pleased with, must have been painted very meticulously, using miniature technique. Xian Baogan has left us a description of it. 3. *Evanescent silhouette of a mountain* 一痕山影淡如無 dated 1842 and bearing a second autobiographical inscription (reference of Jen You-wen), 4. *Painting in imitation of the Yuan*, with ten poems (reference of Jen You-wen). (Apparently both these paintings used to be in the Jen collection but they have gone astray). 5. *Nine old men* 九老圖, Li Fanfu version. 6. *Sunset on an Autumn river* 秋江西照, big horizontal scroll with 100 poems; must have belonged to the Zheng Zizhan 鄭子展 collection, now in America. 7. *The monks' kitchen* 香積厨圖 complicated scene, full of little figures; first belonged to He Juefu then passed into the Li Fanfu collection. These last three paintings were mentioned by Ren Zhenhan 任眞漢. It is not impossible that both 5 and 7 are in fact in the Museum of Canton. 8. *Figures* 女流技藝圖, mentioned by Chen Tieer; this painting was considered to be one of the most accomplished of Su Renshan's works.

It is highly probable that the collection of the Museum of Canton contains more than the eight paintings mentioned in this Catalogue. Furthermore, in China itself there used to be at least one big collection of Su Renshan, that of Huang Miaozi. As soon as it is materially possible, I hope to be able to make a catalogue of all the Su Renshans that can be traced in China. If the importance of ulterior discoveries justifies this, it will be published as a supplement to the present Catalogue.